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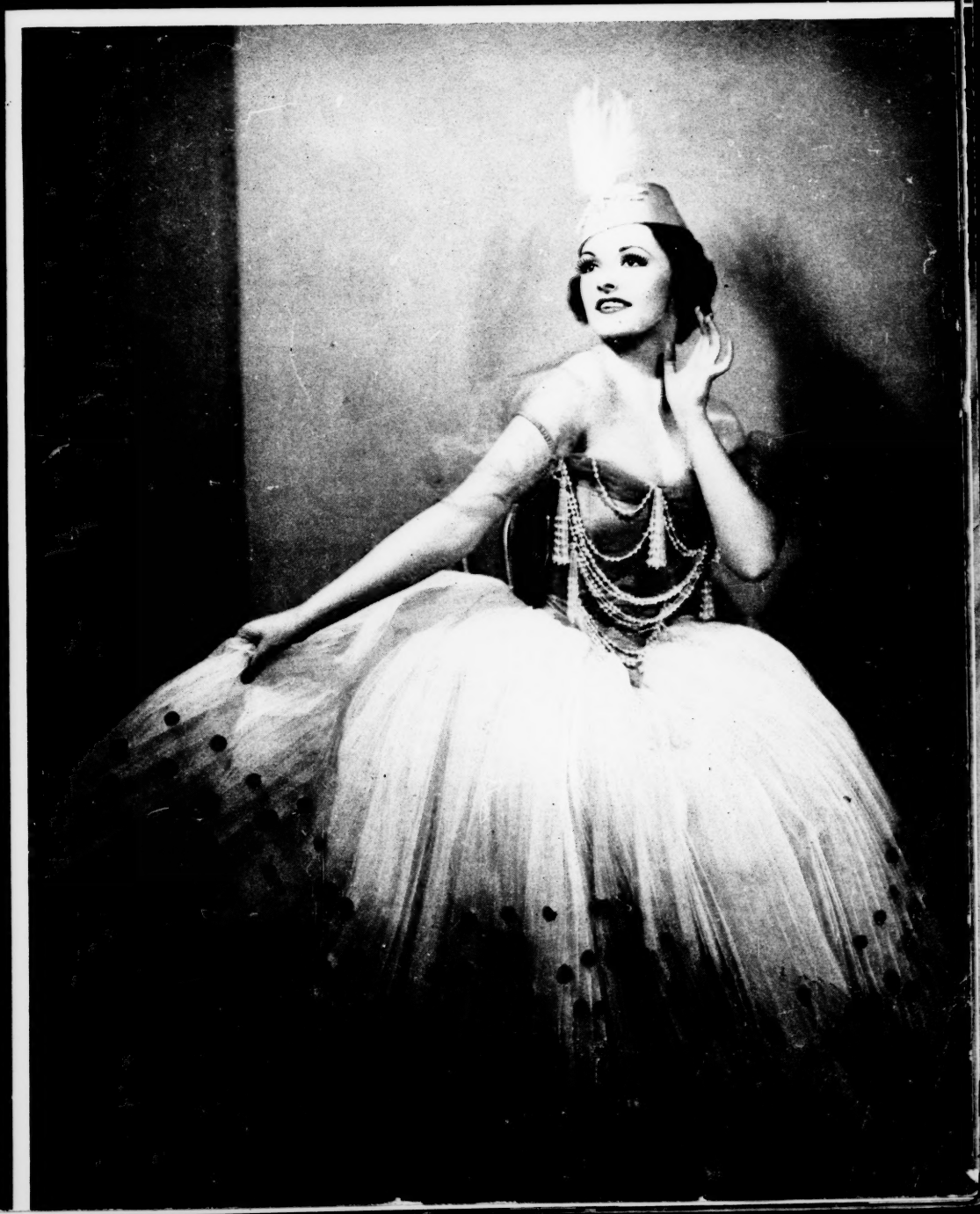

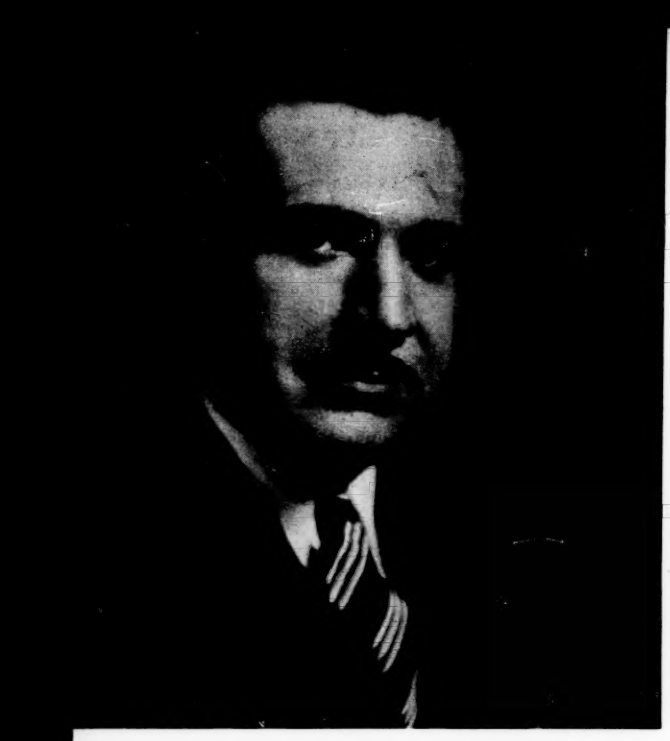

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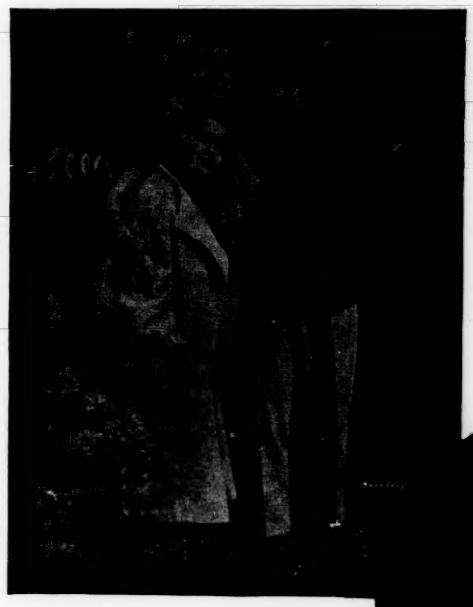
An English Week End with Colonel de Basil's Russian Ballet



Three ballerinas at leisure (from left to right) ANNA ADRIANOVA, BETTY *and* SONO OSATO

by **MURIEL ASCROFT**

SINCE I had seen Colonel de Basil's Ballet many, many times across the footlights, one can imagine how thrilled I was to receive an invitation to meet them all "off duty," so to speak. The place was the charming country house in Surrey, whose owner offers them hospitality at the week-ends when they are dancing over here at the Royal Opera House, Covent Garden, during the London season.

Some of the dancers arrived very late on Saturday night, or rather in the early hours of Sunday morning—and others came down in time for lunch to enjoy a whole day of freedom in the country. They were very tired after the week's matinee and evening performances, but very gay, and they were all terribly thrilled with the amazing welcome which had been given them by the large audiences that packed Covent Garden.

The first to arrive was Irina Baronova and with her was her charming Russian husband, M. Sevastianov, with whom she made a runaway marriage by air in the United States during the tour this spring. She was born in Russia and is still only seventeen years old. Her father was a naval officer. It was not until after the revolution and the family had escaped to Roumania that Irina had her first dancing lessons. Later, in Paris, she studied under Preobajenska. She became famous in a night when she appeared in the ballet, *Les Présages,* during the first performance of Colonel de Basil's season at the Alhambra. M. Sevastianov is Colonel de Basil's secretary and their marriage was the romantic high spot of the company's American tour. While in London they share a flat with Colonel de Basil, the Director General of the ballet, and are looking forward to the second part of their honeymoon between the end of their London season in September and the opening in the Berlin Opera House on October 1.

Baronova told me that she loves to cook, so I took the laughing picture which appears on this page, of her in the kitchen, wearing a pair of dark brown woolly slacks and a striped silk shirt. Her lovely creamy complexion and starry eyes are just as beautiful in real life as they appear in the Hans Anderson Fairy Tale Ballet *Le Cent Baisers,* in which she dances the Princess.

David Lichine arrived soon after in the marvelous new car that he is so proud of. He is an athlete as well as the "wit" of the company, and said he was looking forward to some hard games of tennis. The snapshot that I took of him playing a fast game with all the amazing agility and strength that he shows in his dancing, should be interesting to those who wonder what a dancer does with his leisure time and how he keeps fit when he is not rehearsing in the studio.

Tatiana Riabouchinska is called "Tania" by her friends, and aside from the distinction of being alluded to as probably the lightest dancer in the world, she is very lovely to look at. She has golden hair and lovely long eyelashes. Riabouchinska is the daughter of a once famous Russian art patron and business man. She studied with the great ballerina, Kchesinska, who is now the wife of the Grand Duke Andrew. Poker is Tania's hobby, and she and Lichine proved themselves very adept at the game when we played with them in the evening after the rain had driven us into the house. They won all the money!

During the afternoon, Alexandra Danilova, who is "Shura" to her special friends, played croquet with me, and then several games of ping-pong. She has the loveliest little head in the world and her face expresses the same vital enthusiasm which she puts into all her dancing, especially the world famous

DAVID LICHINE *enjoys a strenuous game of tennis on his holiday*

Below: BARONOVA, *snapped in the kitchen as she is about to put the coffee on, proves by her smile that she truly loves to cook*

Can Can which she dances with Leonide Massine in *La Boutique Fantasque.* She was trained when very young at the Russian State School of Dancing and was the last ballerina to be made famous by Diaghileff. Danilova was wearing a pair of full shorts and a sun top but she had to wear a woolly coat over it—our climate was being especially unkind!

Most of the corps de ballet wear white or grey flannel trousers and pullovers, or just bathing suits, with their feet left bare or thrust into sandals.

The time went very quickly with all the members of the ballet playing tennis, croquet, darts and ping-pong

(*Continued on page* 41)

Traditions of Spain

National Dances Always Reflect the Character of the People — and Spanish Dancing Is Not an Exception

by **ASYA KAZ**

THERE is an old saying: "If you scratch a Russian you find a Tartar." I think it might also be said: "If you scratch a modern you find a romantic." We all are romantic to a certain degree, bluster or ignore it as we may. And what country is more qualified to create this glamor than Spain? And what is more amusing than to find that no two people experience it the same way?

Did one find the Gypsies of Granada fascinating, then another is sure to remember the awful day that thief of a Gypsy picked his pocket—not that he wouldn't have given him some small change if he had begged for it, but to take it in broad daylight, under his very nose . . . well, of course! . . .

Mrs. Jones goes into rhapsodies over the beauty of Spanish women, while Mrs. Smith wonders why it has been necessary to encase them, like precious jewels, behind grilled windows, when openly in America on any avenue she could see many more lovely faces.

Well, the Gypsies *are* dirty and ugly and a thieving lot, but if you should have the good fortune to watch them singing and dancing fo themselves, and not as tourist fodder, you'd never forget it.

Spanish women are fascinating. They have a tendency to plumpness, although many today are imitating their American sisters at mealtimes, with a *"Gracias, yo no quiero patatas."* In spite of this tendency, they are always graceful, sitting or standing. At Vigo we saw sturdy bronzed, barefooted women balancing enormous baskets of fish, walking with a beautifully erect dignity. The hair and eyes of these women are something to rave about.

The distinctive carriage of the Spanish dancer is due to something more than an acquired style. Spanish women are swaybacked: i.e., they have a deep lumbar curve in the spine, so that she comes naturally by this arch of the body that we try so hard to imitate. Her dignity and great pride keep her chest high and head beautifully poised. Her eyes are brilliant and expressive. There are reasons for that. There is a greater expanse of white part around the eyeball itself. And she has learned the language of the eyes. For years she has been so heavily chaperoned by the duenna, the eyes have had to make up for the lips . . . and they do.

The fascination of the Spanish dance was known centuries ago. The city of Cadiz in Spain was famous for its dancing girls who were the delight of the people of ancient Rome and Carthage.

This dance of Spain has been greatly influenced by the different periods of Spanish history. The earliest influence was the ancient Greek, probably the first people to use a primitive form of castanet. From Greece we look across to North Africa for the greatest influence. The tambours we use in dances seem so essentially a Moorish accompaniment, we are apt to forget that the Greeks and the Egyptians too delighted in its rhythmic drum beat. Egypt also contributed *crotali,* or hand cymbals.

Spain is the land of traditions. The imprints of the Moors and Arabs are as fresh today as yesterday. There are many Moorish customs still in existence, particularly in Andalucia. There the peasant sings the same quavering lament the Moor sang; there are places where the women still draw their shawls across the lower parts of their faces; narrow, crooked streets, grilled windows, the gathering of the women on the roofs of the houses,—all these are essentially Moorish and have come down from the Middle Ages.

The invasion of the Moors during the 8th Century was an influx of customs, ideas and habits that affected Spain from every angle. Africa brought a savage primitiveness to these people in Spain. Moorish blood brought out qualities of clannishness and vigor, a love of ceremony and ritual.

The savage performs his religious ceremonies with great reverence and intensity. He contributed this same regard for ritual to the Spaniard. This seriousness is as great in the bullring as it is in church. It is as great in the dance which was often used for religious purposes in the church, at funerals and in the cemetery. The famous dance of death of the Middle Ages was often a religious climax until it was banned by the Church.

In Sevilla today there is the dance of the *Seizes,* or choir boys, which takes place once a year during Holy Week in the Cathedral. They sing and dance with castanets before the high altar during the service. The costumes are supposedly three hundred years old.

There is, incidentally, an amusing story connected with these costumes. It seems that three hundred years ago the Pope decided that dancing in the church was irreligious and should be banned. But the custom was so popular with the Spanish people that the bishops sent a petition asking to be allowed to continue it until the costumes wore out. The Pope consented and so for three hundred years they have been patching them, although to an inquisitive eye, they have a most suspicious newness.

Spanish dancing may be divided into two big groups: the dances of the north, of which the *jota,* the dance of Aragon, is the most typical; and the dances of the south, of which the *sevillanas,* the dance of Sevilla, is the most representative.

In between are the many degrees of Gypsy dances, and others showing French or German influences.

The pure Spanish dances are danced with the castanets. Gypsies rarely use them, preferring hand clapping, stamping and finger-snapping for their effects. Castanets are difficult to play and require hours of hard practise to attain ease and fine shading. In Spain almost everyone seems able to play them; even the children make crude ones out of two pieces of slate.

We connect Spanish dancing not only with castanets, but with heel stamps. Heel tattoos are supposed to have come from the primitive foot beats of the African savages. Originally these heel stamps were used by the Gypsies and Moors alone, but gradually they crept into the more classic forms of the dance. These taps must be absolutely rhythmical. They are a study of forms as definite as those used in the art of the ballet. But the dancer may, under the influence of his mood and emotion, weave his own pattern of intricate foot beats.

The steps of the pure Spanish dance are serene and dignified without the daring elements of the Gypsy. The Gypsy dance is another affair and may overstep the boundary lines of good taste, but it may also rise to an emotional height that is tremendously stirring.

Gypsies like to live in some countries better than in others,—countries like Russia and Hungary, Andalucia in southern Spain is another one of these natural homes for the Romany folk. But the Gypsies of Spain are different from the Gypsies of other countries. At the time of the Moors there was much mingling of the two, and it is this Moorish blood which seems to give them the different quality. Conrad Bercovici says: "The Gypsies of Spain have tremendous personalities and powers of fascination, carrying themselves with great pride, even to the very beggars."

The Spaniards today are proud of their Gypsies. Composers like Granados and Albeniz have collected Gypsy music and made it known all over the world.

The Gypsy brings a primitive quality to the dance. His body becomes a lithe undulating medium for his emotion. His theme is usually an improvised story, tragic or satirical as his mood dictates. In place of the castanet he uses an expressive hand technique. He doesn't need much room; he tells his story in a small space intensely and passionately to the twanging of a guitar. His rhythms are free and intricate.

In Madrid we worked with just such a Gypsy in a funny, shabby studio. It was small and squalid with most of the space overhead. It didn't seem possible that there would be room enough to dance, for in this tiny space there were several chairs, the piano and a very friendly family of children peeking about. The floor bounced under the barrage of heel beats and the dust had to be settled with the sprinkling of water—but we loved it.

The most typical dance outside of Andalucia is the *jota,* the dance of Aragon. The Aragonese are a simple country people who take great pride in their strength and traditions. Their naturally clumsy gait brings an awkward charm to their dancing. The *jota* is usually danced by a man and a woman facing each other and using castanets throughout. These are played and accented against the three beats of the music. Originally the *jota* was a song in complete form. It was the cry of these people of Zaragoza against the invasion of Napoleon, in which they swore to the Virgin they would never become French. The rhythm of the *jota* is so typical of Spanish dancing that it has been extensively used by composers of Spanish music. To see the Andalucian dance at its best, one should go to the heart of Spain, Sevilla, with the hot sunshine and carnations, its color and gaiety.

It is the ambition of every Spaniard to go there for the spring fiesta, or *feria.* These festivals celebrating Holy Week have almost a pagan-like quality. There is much singing and dancing in the streets to round out the seriousness of remembering the tragedy of Corpus Christi.

During the month of May the crosses in the plazas are covered with flowers and young girls dance the *sevillanas* before them. Everyone seems at his happiest; the best bullfights are given, the loveliest dancers are to be seen. The highest prices are asked. The *sevillanas* is danced by young and old in public. You hear guitars and castanets. You see beautiful shawls and painted fans. The women are seductive and possess what the Spaniard prizes most highly in a woman: *sal,* literally, salt or spirit.

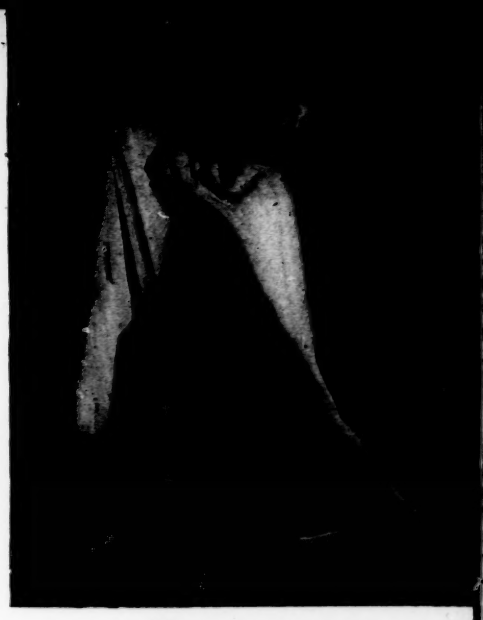
The everyday clothes of black give way to those of reds, purples and magentas. There is much ogling and exchanging of long glances called the *mirada.* The *sevillanas* is danced

(*Continued on page* 42)

A Dancer Emerges

Through the Inspirataion of Great Painters and Musicians Waldeen Developed a New Dance Form

by **DORATHI BOCK PIERRE**



WALDEEN

WALDEEN presents that delightful and too seldom found combination of a dancer whose mind and intellect is as well trained as her body. She has a fine understanding of philosophy, art and music, and is a most interesting conversationalist.

She was born in Dallas, Texas; and started taking ballet lessons when she was four years old. She never had any other desire than to be a ballet dancer. The dainty, exquisite technique of a ballerina always fascinated and charmed her.

When she was seven years old her family moved to Los Angeles, and when she was eight she enrolled in the ballet classes of Theodore Kosloff, with whom she studied for eight years. She looks upon these as years of wonderful technical development. It was extremely rigorous training and severe discipline which formed a foundation for future growth and personal expression.

An unforgetable experience during this period of study came when she was eleven years old. She had been so utterly captivated by Pavlowa that she went to tell her how wonderful she thought she was, how great her art; and Pavlowa, charmed by this earnest child asked her to dance for her. Thrilled beyond belief Waldeen ran all the way home for her practice dress and came back to Pavlowa's rehearsal. She did a few exercises, and then Pavlowa asked her to dance something of her own, an improvisation. When she finished Pavlowa did not say a word but went on with her rehearsal. Waldeen, crushed, changed into her street clothes, and started to leave the theatre. When Pavlowa saw her, she put her arms around the child and told her she had liked her dancing so much that she wanted her to return to England with her and study at Ivy House; and she said: "One thing you must always remember if you want to be a dancer: You must love your art more than anything in the world."

But Waldeen did not go, for her family thought her too young to go so far from home, so she buried her disappointment in harder work and the determination that one day even Pavlowa would admit she had learned her art and loved it.

When she was fifteen she went with the Kosloff Ballet to appear in Chicago, and it was at this time that she had an experience which changed her entire outlook on life and dancing.

The Art Institute in Chicago is placed at a strategic position on the Lake front that commands the immediate attention of a stranger in the city. Waldeen visited the Institute one day and for the first time saw an El Greco painting. She stood spellbound before the beauty and thrilling color and emotional content of this great master. Standing alone in the great hall where the picture hung, back through the years the genius of this great classic master translated its surging appeal to this young girl. She drank in its beauty and its meaning, and she was filled with an ecstacy like a great religious revelation. She rushed to the studio in tears, stumbled through her rehearsal, and felt immediately that the ballet was too restricted. She felt rather than knew that she wanted to do for others with her dancing, what El Greco through his painting had done for her. She wanted to study the works of the great philosophers, and to know more of the origins and growth of music, the music whose composers had been inspired by religious adoration. She determined to leave Kosloff and the ballet. He thought she was quite mad, but she returned to her home in Los Angeles, gave up all dancing temporarily and plunged immediately into the study of philosophy and music. She read everything she could find on the subject and she studied deeply the origins of philosophical thought. She had always studied music, but now she devoted herself to Beethoven.

For two years she struggled with herself and her art. Ballet as an end in dance art was forever discarded. It gave good foundation, but it was only the beginning. Waldeen says she would not wish her most bitter enemy two such years of searching, of being so completely alone, of trying, discarding, the despair, the feeling of futility which were always with her. But she doggedly persevered. If she went to bed discouraged, she awoke in the morning with fresh courage.

Finally from this struggle emerged a poised, intelligent, individual artist. She says that her dancing teachers at this time were the artists Leonardo Da Vinci and William Blake, and the musician Beethoven. In the paintings of William Blake, who had such a fresh form of movement, she found more true fundamental dance movement than any teacher gave her.

She was looking for a spiritual movement through analytical thought and study. Trying to translate in movement the inspiration aroused by El Greco. Looking for a form that was absolutely controlled, yet completely free. She realized such movement must be more controlled than classic ballet, and she had to learn to utilize the ballet base but not be a victim of its form or ideas. Finally it crystallized very clearly in her mind. Her dance form evolved from the music structure, and she thinks the two inseparable. Her dance is very modern, yet has a structural formality, lacking in less well-trained and intelligent dancers.

She believes that "Dance is life, for life is movement." She thinks that the formal dance is the mind of man. It is the supreme communication between people, and it is the least mysterious communication. She believes that the power of music lies in the fact that it is very mysterious.

She believes that this dual idea of mystery and communication is the basic reason dance notation has not been a greater success than it has been throughout the years of experimenting. Dance notation would necessitate clarifying it. It would apply science to dancing which would mean translating bodily movement into an entirely different form.

At the end of these two years she had composed dances to several Beethoven Sonatas. She also had given several intimate concerts and had been encouraged by the reactions of the audience to her new work.

About this time Waldeen met Michio Ito, and they were each impressed with the ability of the other. She gave a number of concerts on the west coast with him, always dancing her own compositions; and went to the Orient with his company.

The Japanese were very sympathetic to her dances. They were extremely interested in classic music and interpretations of it.

During her tour of the Orient she became very interested in oriental art and philosophy and she has studied the subject very thoroughly. Her work often has the spiritual abstract quality of the orient, without ever suggesting oriental movement or inspiration.

Returning to California she divided her time between teaching and concerts. She enjoyed teaching for it necessitated the putting of her ideas into words, and she found that in so doing she learned a great deal herself.

She danced the solo parts in several ballet performances given in Hollywood Bowl, including the ballets staged by Benjamin Zemach who gave her much sympathetic encouragement.

She gave a series of concerts up the west coast and into Canada and was always encouraged by the warm understanding of her audiences.

She went to Mexico on a concert tour, and her success was immediate and sensational and she received ovations at every performance.

Waldeen thinks that every young artist should make a pilgrimage to Mexico. To work in Mexico is a vital experience for one senses that art is essential to the people and not only an entertainment. Art and life there are one. The people are fundamentally religious, and they understand and respond to the religious dance as nowhere else, save perhaps in other latin countries. They are interested and enthusiastic, and have an absolute feeling of understanding and love, far beyond a mere performance. They understand the need for an external expression of spiritual religion, and they were transported with ecstacy by Waldeen's religious interpretations.

So great was her success that she stayed in Mexico six months, and she was prevailed upon to teach her art in the National Theatre while there.

She says it is a mistake to think of Spanish dancing in connection with Mexico, for the really great thing they have to give us is Indian ritual and ceremony. She feels that

(*Continued on page* 39)

Code of Terpsichore

by CARLO BLASIS

With Notes *by* ALFONSO JOSEPHS SHEAFE

(Continued from last month)

Note — THE AMERICAN DANCER *is the first publication to ever offer its readers this priceless material. Still considered the unrivalled authority on ballet,* CARLO BLASIS' CODE OF TERPSICHORE *is out of print, thereby making the volumes very rare. When copies of the book can be located they are usually priced at fifty to one hundred and fifty dollars per volume.*

Translation.—She flies around her new *notes which accompany* THE CODE OF TERPSICORE, *is the celebrated translator of* ZORN'S GRAMMAR.

•

We may, therefore, say that the Italians were the first to subject the arms, legs, and body to certain rules, which regulation took place in the 16th Century. Before that time they danced, in my opinion, much in the same manner as the Greeks and Romans had done before them, which was by giving high leaps, making extravagant contortions, uncouth and indelicate motions, and resting in the most unbecoming attitudes. A commonplace practice was the only instruction such dancers received! The greater or less pleasure they enjoyed in their performance occasioned them more or less to excel. Dancing (as an art) was then only in its infancy.

NOTE. Those who are desirous of knowing in detail what dancing was among the ancients will gather information from Lucian (*"Dialogue upon Dancing"—"De Saltatione"*); Meursius (Johan, the elder—*"Orchestra sive de saltationibus veterum"*); Scaliger; (Louis de) Cahusac (—*"La danse ancienne et moderne ou Traite historique de la danse" La Haye, 1754.*); (Claude Francois) Menestrier—*"Ballets Anciens et Modernes selon les regles du théâtre" Paris 1682*); (J.) Bonnet (—Bourdelot—*"Histoire générale de la danse sacré et profane, ses progrès et ses révolutions depuis son origine jusqu' à present" Paris, 1724*); (P.) Burette—(*"Sur la danse chez les anciens" Paris, 1717*, and *"Memoires pour servir a l'histoire de la danse des anciens" Paris, 1736*); (Richard) Brown—(*"Medicina Musica, or A Mechanical Essay on the Effects of Singing, Music and Dancing on Human Bodies" London, 1729*); (A. A. F.) Baron—(*"Lettres à Sophie sur la danse"* and *"Lettres et entretiens sur la danse ancienne et moderne" Paris, 1825*), and some others.

"( )" by A. J. S.

Taste and experience having at length established precepts whereby the steps, attitudes, and motions were systematically arranged, all was done afterwards according to method, and in strict harmony with the time and cadence of the accompanying music. The works of the best sculptors and painters must have served as models towards the attainment of grace and elegance, in the various positions adopted in dancing, as they did to the Greeks and Romans in their dumb shows, etc. Dancing thus made rapid strides towards being perfected and rendered a more pleasing and imitative art, especially when united with Pantomime.

Dancing, pantomime, and histrionic splendor have, in our days, been carried to the highest point of perfection. With respect to magnificence, truth of imitation in costume and scenery, nothing can be compared to the theatres of the principal towns of Italy—none can be admitted to dispute with them the palm of excellence but the Opera of Paris, and the theatres of Drury Lane and Covent Garden of London. One reason that may be urged for Italian superiority in theatricals is that the inhabitants of that country greatly resemble their ancestors, the Romans, when the universal cry was *"Panem et Circenses!"* The taste and style of the present decoration, the powers of our machinery, and the talent now displayed by performers, far surpass the infantine attempts of the ancients.

Notwithstanding the vicious taste and even ignorance with which our forefathers are reproached by modern innovators, we have not extended much beyond them the principles of the art. Our execution is unquestionably more graceful, complicated, and bold than that of our old masters; but is it not to them that we are indebted for our pre-eminence? They afforded us the means of surpassing them; they showed us the paths that led to perfection; they pointed out the goal to us, and we attained it.

I will prove this by quoting a few stanzas of Marino's celebrated poem of *"Adonis,"* which will also serve as an authority for what I have said concerning the origin of modern dancing and Italian dancers. The amateur will find in them many interesting details, and the professor much useful knowledge of his art. I have never seen anything so truly descriptive and pleasing.

The poet exaggerates at times, but that is a prerogative of his muse; all he says is, however, in the order of possibilities. He enables us to judge of the state in which dancing was two centuries ago; and the parallel that I shall draw by means of notes, between the steps and attitudes of those times and such as we now practice, may be of some interest to the reader.

Marino displays much taste and knowledge in the art which he treats of. What he tells us of Terpsichore fully explains to us the improvement of which dancing was susceptible at its origin. This modern Ovid, in the 20th canto of his poem, makes Venus institute games to celebrate the obsequies of Adonis. All the divinities assemble to dispute the different prizes. The Muse of Dancing bounds into the lists and pompously exhibits her skill. The following is the animated description which the enthusiasm of the poet has produced:

"Soletta a ballar resta in disparte
Tersicore, che diva è di quell' arte.
Si ritragge da capo, innanzi fassi,
Piega il ginocchio, e move il piè spedito,
E studio ben come dispensi i passi,
Mentre del dotto suon segue l'invito."

Translation.—Terpsichore, the Goddess of Dancing, finding herself alone, betakes herself to the pleasures of graceful movements; first she retires, then advances, displaying, as she lightly trips along, a beauteous knee. Her attention is fixed on the harmonious sounds while she arranges her steps in prelude.

NOTE. The dancer prepares for the performance of his step. He studies to adopt the most becoming way of holding his arms, body, etc., and of moving his legs, so as always to preserve a perfect harmony with each other. We now do precisely the same when, on the point of beginning to dance, that everything may be graceful and systematical. The steps must keep exact time to the music, and responsively mark each bar, each cadence, etc. This unity is indispensable, and produces a very agreeable effect. Madam Léon excels in this part of her profession.

"Circonda il campo, e raggirando vassi
Pria che proceda a carolar più trito,
Si lieve, che porria, benchè profonde,
Premer senz' offender le vie dell' onde."

ALFONSO JOSEPHS SHEAFE, *author of the* theatre; her motion quickens, and her steps increase; so buoyant she appears that waves might well sustain her tread.

NOTE. The dancer gradually introduces all that his art comprises. His execution must be progressive, and managed so as to give a kind of light and shade to the performance. Vivacity and nimbleness are essential requisites to a good dancer; the spectator delights to see in him an appearance of something more than *earthly*. This is what is so much admired in Madame [Virginia] Léon, the wife of a distinguished ballet-master, and occasioned the celebrated poet, Count Paradisi, to say in one of his finest odes, which he may not be displeased with my quoting:

". . . . . l'agile
Piè d'Egle (Madam Léon) la decente
Molezza, e la pieghevole
Salma, che in altro lieve
Par che qual piuma o neve,
Perda al vento di scendere il vigor."
"Sul vago piè si libra, e il vago piede
Movendo a passo misurato e lento,
Con maestria, con leggiadria si vede
Portar la vita in cento guise e cento."

Translation.—On her small foot she pauses skilfully, and gives to every limb some graceful attitude.

NOTE. Uprightness and equilibrium are essential requisites. The *grands tems* must be made with elegance and correctness. The dancer must endeavor always to display his person in a graceful manner, and minutely vary his attitude at every rest.

"Or si scosta, or si accosta; or fugge, or riede
Or, a manca, or, a destra in un momento."

Translation.—Now she seems to haste away, and now again returns; now she vanishes, and now she re-appears. Darting from side to side, she glances over the ground.

NOTE. No monotony in the steps and the *entrechats*. Let the charms of novelty adorn the performance throughout. Our best masters do not speak otherwise than the poet.

"Scorrendo il suol, siccome suol baleno
Dell' aria estiva il limpido sereno."

Translation.—As shoots the lightning suddenly through the serenity of a night in summer.

NOTE. Rapidity gives a brilliancy to the steps, which renders their effect more delightful.

"E con sì destri, e ben composti moti
Radendo in prima il pian si avvolge ed erra,
Che non si sa qual piede in aria roti,
E qual fermo de' due tocchi la terra.
Fa suoi corsi, e suoi giri or pieni, or voti,
Quando l'orbe distorna, e quando il serra,
Con partimenti sì minuti, e spessi,
Che il Meandro non ha tanti reflessi."

(Continued in next issue)

Left—Finale scene and (below) JUNE *and* CHERRY PREISSER *doing a fast tap novelty with* HUGH CAMERON. *Both from the Ziegfeld Follies*
—Candid Photos by ANDRE LA TERZA

Broadway's New Shows

NICOLAS DAKS *and* NINA WHITNEY *in the famous Autumn Ballet at* RADIO CITY MUSIC HALL —ACTION PHOTO

*Center—*KITTY CARLISLE *in a scene from White Horse Inn and, below, another scene from the same hit. Incidentally, the costume fabrics were supplied by Daxian's*
—Candid Photos by ANDRE LA TERZA

Left—A burlesque on ballet—from New Faces of 1936

Dance Events Reviewed

ALBERTINA VITAK
Dance Critic

WITH this issue, THE AMERICAN DANCER introduces its new dance critic, and by so doing, announces a new policy in dance criticisms. The complaint has long been heard that dancers do not have, any where in the country, a critic who is qualified by virtue of thorough technical knowledge and actual professional experience, to criticize their performances.

The lot of dance criticism has fallen quite naturally (from the city editor's viewpoint) to the music critic, the drama critic, the bridge expert, or any boy or girl in the office who would guarantee to attend the performance and turn in a story for the privilege of having free tickets to share with a friend. The answer to the dancers' plaint has always been, "there aren't any experts to be had."

Maybe not, but THE AMERICAN DANCER has found one! Secure in the knowledge that dancers and dance lovers everywhere will rejoice with us to know that at last dance performances will be covered by someone who *knows* dancing because she has not only been a dancer, but has been *tops* among dancers, and that henceforth reviews in this department will be written from a dancer's standpoint, by a dancer and for dancers, we take pleasure in presenting ALBERTINA VITAK, Dance Events Reviewed's new editor!

ALBERTINA VITAK needs no introduction as a dancer, for it was only two seasons ago that she gave up dancing for writing. Until that time she had been starred in most of the leading Broadway shows and London productions, as well as in the Fokine Ballets at the Stadium and in pictures. Some of her best remembered roles were in the *Music Box Revue*, London, *Ziegfeld Follies*, as *Prima Ballerina* at the Capitol, *This Year of Grace*, *Flying Colors*, *Walk a Little Faster* and *Annina*. Among her partners were PAUL HAAKON, CLIFTON WEBB, and MASSINE.

Miss Vitak's varied experience saw her featured in roles which called for modern dancing (*Walk a Little Faster* is a notable example) and even ballroom dancing, as well as ballet. In view of this, all of the present-day phases may feel assured of fair and impartial criticism in this department.

Among her teachers she numbers: Cecchetti, Fokine, Bolm, Chester Hale, Albertina Rasch, Daganova, Hazel Sharp, Albertieri and many European schools in which she studied both modern and ballet.

Albertina Vitak's joining of THE AMERICAN DANCER staff marks a new era in dance criticism which we hail as setting a precedent other publications will have to follow!

Miss Vitak in one of her dancing roles

OCTOBER FIRST — *Radio City Music Hall Presentation, October* 8.

The presentation of *October First* at Radio City Music Hall is a veritable maze of musical numbers, acrobats, bouncing comedians, singers, the always amazing Rockettes, a lively barn dance, and the Ballet *Autumn Leaves* which is strangely unrelated to the whole.

The Music Hall usually features dancing, and it is always the dancing which the audiences of this vast playhouse remember.

Autumn Leaves is based on the story of a ballet by the same name, danced by Anna Pavlova, and to many, this reviewer among them, one of her most beautiful and never to be forgotten roles.

The curtain rises upon a woodland scene in a blaze of autumn colors, with a young girl gaily gathering flowers as a poet, her fiancé, enters reading and finds her. They seat themselves on a bench as the leaves, represented by the *Corps de Ballet*, are blown in eddying swirls by the wind, represented in the fleet figures of DAPHNE VANE and HILDA ECKLER, effectively costumed in billowing grey chiffon.

The groups and patterns in this scene are very good. FLORENCE ROGGE has succeeded admirably in recreating the impression of leaves blown to and fro—now caught up in little puffs, now a swirling whirlpool, now a still drift of massed color—but to be again scattered by playful gusts of wind. Arranged to Chopin's rippling Fantaisie Impromptu, the performance is a truly delightful unity of imagination, music and dance.

As the leaves are all blown away, there remains a chrysanthemum, interpreted by NINA WHITNEY, who attracts the poet for a moment, only to be left alone as he leaves her to depart with his fiancée.

Miss Whitney is undoubtedly one of our finest ballerinas. In the *pas de deux* with NICHOLAS DAKS she dances with feeling and sensitivity for the role she is creating. Unfortunately, she is greatly hampered by the too realistic addition of a huge chrysanthemum, carried in her right hand, which is

(*Continued on page* 39)

THE JOOSS BALLET—*an actual performance photograph—by* RICHARD TUCKER

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

ADDED to the list of dancing teachers groups with a leaning to that "swing along to a bigger and better 1936-37" idea, reported here last month, are the Boston and Connecticut Clubs. Progressive teachers everywhere seem to have welcomed the *Swing* with open arms, to say nothing of itchy feet; many have already reported a startling increase of interest on the part of the dancing public. But one dissenting opinion has been heard so far, that of the American Society, when its President, Philip Nutt, predicted to the press that Swing will not last "beyond the winter season" (not very complimentary to Donald Sawyer, one of New York's prominent instructors, who presented a *Swing* version to the American Society during their recent convention). Now, Mr. Nutt may be right. If his prediction comes true, this observer is of the opinion that it will be because the teachers themselves are caught napping. Here is the golden opportunity—what shall be done with it? Or rather, what can be done about it?

Mention was made here last month of the fact that ballroom teachers, especially convention faculty members, were of a divided opinion as to a suitable basic, or theme step which would be adaptable to swing music. It would seem that past experience means little or nothing to the profession. Take for instance the sudden spurt to popularity of the *Charleston* back in 1925. The *Charleston* had a definite movement, pleasingly applicable to music of the type of *Yes Sir, She's My Baby* and similar tunes of that period. Even the *Peabody* had its definite theme, or basic step. Along came the Lindy Hop, induced by a certain type of music; then the *Westchester*. All of these dances were adopted by the dancing public mainly because of that definite and understandable, to say nothing of a universal theme, usually of such an abbreviated nature that combination after combination could be executed without once deviating from the one underlying principle featuring each particular dance. But not so with the many versions of Swing which have been presented to date.

It has been agreed that, up to now, the teaching profession has never produced a universally favorite ballroom dance. It probably never will, since the average ballroom teacher is not given to styles of dancing such as the *Peabody, Lindy Hop* and others of a like nature. In the past the dancing public has set the styles and the profession has followed along. And now, believe it or not, the question of a suitable theme for *Swing* has been answered by the dancers themselves, and once more the teacher can, if he will, solve his problem on *Swing* by observing (no pun intended) the reaction of a typical group of dancers when the band strikes up a swing tune.

In her work at the D. M. of A. Convention, Christine MacAnanny presented a number with a decided "step-ball-change" movement, which has since proven to be just about the nearest possible definition of the reaction of a certain type of dancer when swing music is played. Now, the "step-ball-change" is not a new step; in fact it is old enough to have been forgotten by many teachers of the younger generation, except as a tap dance movement. A visit to certain dance spots frequented by young people is enough, however, to convince most anyone that young dancers have developed a liking for this age old step, after having applied the modern swing (no pun intended there, either).

It was while on vacation in Maine last summer that your observer first took particular notice of this swingy "step-ball-change" movement. For years it has been a feature of the *Peabody*, but it would seem that it required swing music to bring out more of its latent and potential qualities, to say nothing of an entirely different interpretation in body movement. We were but vaguely interested at that time, and it was purely accidental that we paid a second visit to this particular dance casino. Then we paid a third and a fourth, and finally succeeded in figuring out just what it was that caught our fancy. After several attempts to proceed along conventional lines in phrasing this movement, we finally gave up and entered into the spirit of the thing by chucking the time honored "eight count" out the casino window and having a good time ourselves. Here is the result: Starting with the gentleman's left foot (lady's right) and in semi-open position (both partners traveling diagonally forward) we did a "step, step-ball-change" with a "slow, quick quick slow" timing effect. Occasionally we would inject an extra slow step and start this movement with the right foot. After about the third or fourth dance we were ready to call it a night, but it was loads of fun. Twenty years ago we would have kept that up until the wee small hours.

Under the perhaps inappropriate title of *Collegiate Swing*, our version of the dance we saw on the shores of Booth Bay Harbor was presented to the Boston and Connecticut Clubs at their recent conventions. It has been taught to a number of ballroom teachers whose clientele demands this type of dancing. It is not recommended for middle aged married couples, nor gay old blades who merely think they are "hot stuff," but it is recommended to those who like fairly moderate action with their dancing, and those who prefer a bit of pep with their conservatism. It is also presented herewith as this department's monthly ballroom number—not necessarily as a brand new dance step but as something with which at least a part of the dancing public is already acquainted. The credit, if any, should go to Mrs. MacAnnany, since it was her work at the Convention that recalled to us those pleasant evenings in Maine, after which we labored furiously in putting down on paper, and in the conventional phrased sequence, too, the steps we hope you will enjoy as much as we did.

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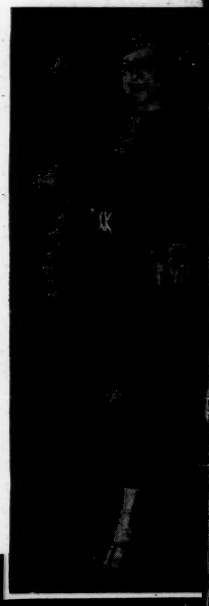
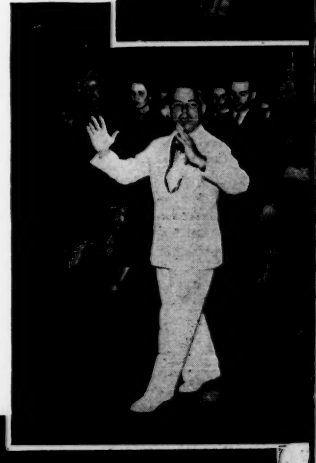
Add notes on Harvest Moon Amateur (?) Ballroom Dancing Contest. Not a single denial of the charges that a majority of the winners of the contest were either dancing teachers or professional dancers has been received to date. Incidentally, reports have it that Dorothy Jay and Teddy Rogers, one of the winning teams not mentioned last month, left a certain school where they were employed as instructors, to enter the contest. They are now back at their old jobs, it is reported. In addition to a good five cent cigar (and less governmental competition in the dancing business), one of the things this country could stand is a bona-fide amateur ballroom dancing contest. Wonder if we'll ever get together and stage one?

Ten of the thirty-five instruction periods of the Boston Club Convention were devoted to ballroom dancing. Three more were given over to exhibition ballroom instruction. At the one-day session of the Connecticut Club ballroom claimed two out of eight periods. The Chicago Association also gives plenty of time to this branch, having had Adolph Franksen and LaNorma Bourgeois in both the ballroom and exhibition versions of the *Swing Waltz* at their October session. The New York Society has probably a larger percentage of ballroom teachers than most clubs. At least four ballroom numbers were presented at their first meeting of the season, with but one of tap dancing.

With all due regard to the other branches, this is as it should be. Too much stress, how-

(*Continued on page* 44)





Top — EDNA PASSAPAE *teaching at the New York Society's meeting in September. (Photo by* THE AMERICAN DANCER'S *Candid Cameraman,* ANDRE LA TERZA). *Center*—A. J. WEBER, *popular faculty member of D. M. of A. and Boston Dancing Teachers Club, teaching at the latter's convention. Below*— ELEANOR GREEN *and* RUSSELL CURRY *and* DOLORES MAGWOOD *and* WILLIAM MURPHY *snapped on the Boston Convention floor. Last two action pictures made for* THE AMERICAN DANCER *by* RICHARD TUCKER

Foot-Notes

by LEONARD WARE

A *Botticelli Ballet* performed in the old Italian style was recently presented at the Hollywood Bowl in connection with JOHANNES POULSEN'S production of EVERYMAN. MLLE. POULSEN, wife of the producer and prima ballerina of the Danish stage, directed the ballet.

●

Five persons not connected with the motion picture industry are going to preview ELEANOR POWELL'S new picture, *Born to Dance,* as members of her "board of advisers." MISS POWELL says she wants to get their reactions to her routines before she does them for the cameras.

●

In the picture *Swing Time,* FRED ASTAIRE and GINGER ROGERS danced their new *Swing Waltz* upon a specially prepared dance floor composed of tempered fiber board which was baked in oven temperature of 400 degrees. The special floor is extremely hard and gives the effect of a highly polished surface but is completely devoid of the slippery qualities of the ordinary waxed ballroom floor. It was designed by Van Nest Polglase, head of the RKO radio art department, and Carol Clark, his unit associate on *Swing Time.* The *Swing Waltz* as performed by ASTAIRE and ROGERS is such that it would be impossible to dance it on a slippery floor surface. Incidentally this number is one of MR. ASTAIRE'S pet terpsichorean creations.

●

CHARLES and HELEN STONE and MARIETTA are three of the outstanding performers at the Bal Tabarin Restaurant in San Francisco. MARIETTA performs a control dance in a distinctive way which ranks her high in her particular field, and the STONES do taps with their feet and acrobatics with their bodies most entertainingly.

●

Saturday Nights at Nine, the newest San Francisco concert innovation which will be presented by the Alice Seckels-Elsie Cross Management at the Community Playhouse, will present an imposing list of nationally known artists. Two of these will be dance events—RAOUL PAUSE and his dance group and CAROLINE CHEW, Chinese dancer.

●

The Folk Festival Council recently presented their first in a series of *Folk Songs and Dances of Many Peoples* at the New School of Social Research. The inaugural program was given over to folklore in Switzerland. The second program will pertain to dances of the Indians of the Great Plains.

●

NINA WHITNEY and NICHOLAS DAKS were featured in the *Autumn Leaves Ballet* at the Radio City Music Hall. This is the same *Autumn Leaves* which PAVLOWA made so justly famous.

●

FRANCES RANDS, who recently suffered a severe cut on the foot, stepped out of the role of ballerina when she took it upon herself to remove the stitches from the wound. The following day she was heard paging an orthopedic surgeon and was absent from class for many days. Better stick to your dancing, Frances!

●

BETTY YODER, who is known for her exceptional bar work, is back at DAGANOVA'S after having spent the entire summer at her home in Washington, D. C.

●

KATHERINE CRANDALL, who for the last few weeks has been convalesing from a badly sprained ankle, is back in the studio and hard at work upon a new ballet-tap routine. Katherine claims that Ellimans Ambrocation did the work.

●

The Eternal Prodigal, the new production of the Federal Dance Theatre, which has been in rehearsal for some weeks, will probably have its premier some time during October. The ballet is based on the Biblical story of the Prodigal Son and is being directed by GLUCK SANDOR and FELICIA SOREL, who will dance the leading roles. The music has been composed by Herbert Kingsley.

●

Arranged through the WPA, "straight vaudeville" has once again risen from its grave. At the Columbia Theatre in San Francisco high honors went to DAVEY JAMISON, who performed a series of dance impersonations and to the THREE DEUCES, a Harlem strutting dance team. Two production numbers were included on the bill, a four-piano dance number and *La Petite Ballet Russe.*

●

MIMI KELLERMAN, niece of ANNETTE KELLERMAN, appeared recently at the Hippodrome Theatre in the role of *premiere danseuse.* The occasion of her debut was in the ballet sequence of Bizet's CARMEN.

●

RAY LESLIE writes that he is appearing at the Casino Atlantico, one of Rio de Janiero's "top-notch" night spots. The show included such performers as ADELE MILLER, Cantontonistic acrobatic dancer; MARTHA NEWTON, flash acrobatic dancer; the dance team of SCHAYNE and ARMSTRONG and the LESLIE trio, which is known in South America as The New Yorkers. The show is produced by Hal Sands of New York City.

●

From California comes the report that the San Francisco Opera Ballet School, under the direction of ADOLPH BOLM, is preparing *Christmas Carol* by Vaughn Williams; *Til Eulenspiegel* by Richard Strauss; *Petroushka* by Stravinsky and *Sacru de Printemps.*

●

BELLE DIDJAH recently presented a group of dances at Carnegie Hall in a benefit performance which was sponsored by the Na-

Top—MITZIE MAYFAIR, *who will be a feature dancer in the new Shubert musical, The Show Is On. Photo—Murray Korman*

Center—LEE *and* GODFREY, *professional pupils of Jack Dayton in Jam. Photo—Grace Voss*

Lower left—PAUL HAAKON, *premier danseur of The Show Is On, now in rehearsal. Photo—Seymour*

Lower right—GYPSY ROSE LEE, *who is featured in the Ziegfeld Follies and has been chosen by Esquire as one of the ten most beautiful girls in America. Photo—Murray Korman*

tional Labor Committee for Palestine Workers, Inc. She is booked for a concert tour which will culminate on the Pacific coast.

●

CATHERINE LITTLEFIELD, who sailed on October 10 from Europe, where she was vacationing, wrote that she could hardly wait to get back to the activity of the coming season.

●

The Russian-American Ballet organized by BORIS NOVIKOFF will begin rehearsals in October for a first New York appearance in January.

●

KATHRYN MULLOWNEY who "ankled-up-the-altar" with Ensign Campbell in California this summer, is back in New York. It is said that audiences will witness her adagio variations with the American Ballet at the Metropolitan again this sesaon.

●

THE ALBERTINA RASCH GIRLS opened at the new Iridium Room of the St. Moritz Hotel October 15 after they had danced during the summer months on the Vienese Roof of the same hotel. They are performing all new numbers including a modern tango and an Iridium folk dance in native costumes.

●

A group of professional dancers now appearing on Broadway have decided to organize with the aim of eventually creating a permanent theater of the dance, where talented professionals and pupils may have a fair chance of obtaining steady engagement. The first meeting of the group took place at the residence of WILLIAM BAKER. RUTH ELEANOR HOWARD was elected president of the organization. Teachers and pupils, as well as professional dancers throughout the country, are invited to join in the interests of a permanent theatre. Information may be secured by writing to the Secretary, ANGELA CAMPANA, 70 West 55th Street, New York City. The organization will be known as the Theatre Dance Guild.

This Month's Success Story

LEROY JEROME PRINZ, the famous Hollywood dance director, is sometimes known as "Filmland's toughest guy." Short, muscular as a heavyweight, six inch chest expansion, his "get-up" is one which sometimes seems a little out of place among Hollywood's diaphanous movie sets. Yet Leroy Prinz is "tops" in his profession. Born in St. Joseph, Missouri, his father was a dancing teacher. This, however, had nothing to do with his becoming a dance director for in the beginning Leroy hated dancing. At fifteen, probably to escape compulsory attendance in class, he ran away from home. En route to New York, he encountered Buck, a very large Negro, who to the accompaniment of his harmonica taught him tap dancing and buck-and-wing. In New York he developed routines, but after losing track of Buck he got a job on a freighter and at St. Nazaire he joined the Foreign French Legion. When the war came on Printz was sent back to America where he was given flying instruction and later was assigned to the famous 94th Squadron, where he became known as the Crash Ace. He was in fourteen crashes. Today he has a six-inch silver plate in his skull. After the war he received a Distinguished Service Cross, the Croix de Guerre, and a British Flying Cross. Back in America at Northwestern University he became interested in dramatics and staged several musical productions which were big hits. He later staged *Charleston* contests in Mexico City and in South America. In Havana he produced shows for night clubs, but through a fight with a politician there wound up in the penitentiary on the Isle of Pines. In nine months he was released and returned to New York where he arranged and staged dances for Earl Carroll, the Shuberts and Ziegfeld. In 1931 he went to Hollywood where he has added a prodigious list of screen musicals to his artistic achievements. He was recently married to BETTY BRYSON, niece of WARNER BAXTER.

●

ELEANOR KNIGHT is doing a tap dance to a Pasa Doble-*Espana Cani* at the Hollywood Restaurant. . . . DON HOOTON, who has recently returned from an engagement at the Mayfair in Boston, opened at the Cocoanut Grove atop the Park Central as Tap Dancing Master of Ceremonies. . . . ROSA LEE ROY will introduce her cymbal and drum dance in a Warner Brothers short. This original creation has been staged by JOHNNY MATTISON and booked by Henry Weise. . . . ETHELYN MATTISON, daughter of JOHNNY MATTISON, is making a short for Warner Bros. . . . The Warners are also featuring in a short JIMMY and NORA BELLE, who were last seen with Ray Noble's Orchestra. . . . ROLLO PICKERT has been added to the cast of BABES IN ARMS. Produced by Alex Yokel, this show will feature DUKE McHALE. . . . UNA VAL, who has just completed her engagement with the St. Louis Municipal Opera, has returned to the cast of *Idiot's Delight*. . . . MARVIN LAWLOR of the *Ziegfeld Follies* has done much to popularize Riff dancing. . . . CHUCK and CHUCKLES are the creators of the new *Susi-Q* which is causing such a sensation at the Cotton Club. . . . LOIS and JEAN STERNER have been booked for a tour abroad which will keep them dancing upon European stages through the 1937 season.... THE TWELVE ARISTOCRATS have been signed by Henry Weise for a two year tour of Europe. DON STARR, HARRY MATTHEWS and RUTH SCHALL (of the Twelve Aristocrats) will appear, aside from the troupe, in club engagements. . . . SANDRA WARD will make a short for Warner Bros. . . . ALICE ROBERTS is appearing in the Mirror Room of the Hotel Adelphia.

●

NITSA VERNILLE, CARL BRISSON and RUTH WESTON are the stars who head the cast for the new Sigmond Romberg Operetta, *Forbidden Music*, which will make its bow to New York audiences October 26.

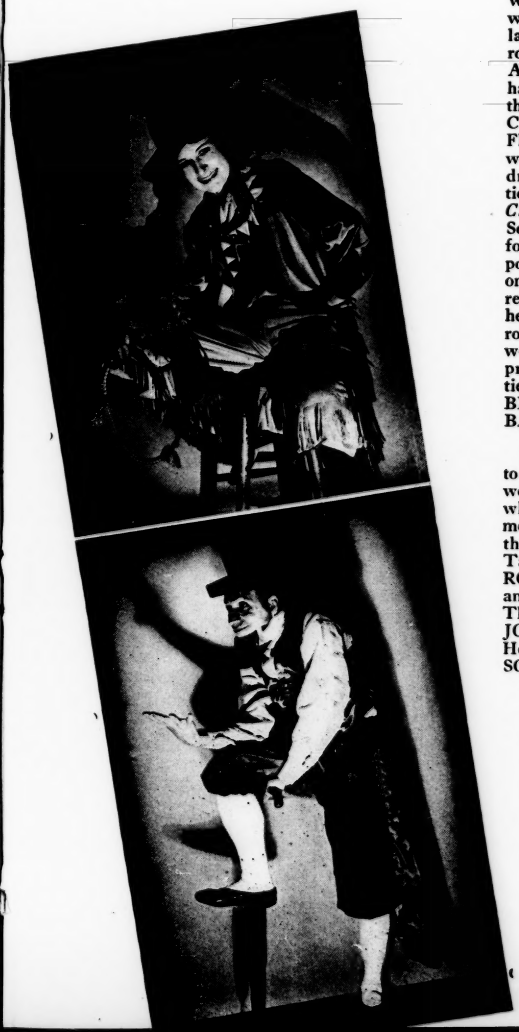
●

RUTH PAGE and her ballet are opening at the Chicago Opera October 28.

●

ERNEST CARLOS reports: BETTY BRUCE who was until recently BETTY EISNER of the American Ballet Company has been held over at the Chez Paree in Chicago. . . . VERA DUNN has just signed a long contract with Republic Pictures and leaves for Hollywood. . . . GLORIA FRANKLIN has been promised a part in Dwight Deere Wiman's new show. . . . MANYA ROBERTI has just made a screen test for one of Metro's new musicals. She is LYDA ROBERTI'S sister. . . . BARBARA BLAINE was held over at the Arcadia in Philadelphia. . . . ADA LEE will sail for Paris some time this month to open in the new French Casino show December 25. . . . MELISSA MASON is the featured dancer in *White Horse Inn* and is stopping the show at every performance. . . . AL WHITE JR., who is assistant to GEORGIE HALE, staged all the dances for the new Vinton Freedly Musical, *Red Hot and Blue*. . . . RHETTA RAYE has the leading part in the Prince of Wales Theatre show in London. . . . HELEN WYNN has been held over in Buenos Aires for six months. . . . MITZI GREEN of movie fame is hard at work on three new routines for a musical show on Broadway. . . . NICK LONG JR. finished learning two new routines before going back to the Coast. . . . GRACE and RAY McDONALD are also working on new routines for the new Alex Yokel show. . . . INGABOLD SCHWARZ is the featured dancer in *The Great Waltz* now touring on the road. . . . GEORGIE TAPPS is going to dance with ELEANOR POWELL in her next picture. . . . AUDREY PALMER lost her part in *White Horse Inn* due to a broken ankle while rehearsing. . . . DAWN O'DAY has been promised a part in the new Alex Yokel show, *Babes in Arms*. . . . PRISCILLA LANE of the LANE SISTERS, now being featured with Fred Waring's band, is getting some new routines from Carlos. . . . EVELYN THAWL is rehearsing for the new Beatrice Lillie show, *The Show Is On*. . . . AGNES DE MILLE is rehearsing new routines for the production *Hamlet*, which will feature Leslie Howard. . . . CHARLES COLLINS has

(*Continued on page* 43)



Top—MARGA WALDRON, *in an authentic Western Cowgirl costume. From a number to be presented in her Guild Theatre recital November 8*

Below—LASAR GALPERN, *in a Hebrew Dance, from his recent concert commemorating the twentieth anniversary of his career*

On Wings of Silk

Nirska Achieved Sensational Success by Donning the Wings of a Butterfly

by **LONIE MAE ADAMS**

NIRSKA

WHILE watching Nirska in her *Butterfly Ballet,* one forgets that there is a human being on the stage at all, and not actually the gigantic butterfly itself. And that is exactly what Nirska intended, for she is one of those artists whose dancing comes from the depths of her soul.

A mixture of French, Chippewa Indian, and Russian, she was born in Akron, Ohio. At an early age, she went to New York to study under Luigi Albertieri. She later had training with Tarasoff and was with Diahgileff during his Russian ballet days.

The *Butterfly Ballet* had its beginning on the Riviera two years ago. One day while lying on the beach, Nirska watched a giant butterfly as it played about over the water. Gradually, as the butterfly itself had issued from its cocoon, the idea for this ballet was born. Nirska decided that she would be that butterfly.

With this imaginative and creative young lady, the seed of an idea is no sooner sown than she sets about to bring it into being. The first step was to look the part. Starting with a hundred yards of silk spreading ten feet for the huge wings, she was soon confronted with the problem of finding supports strong enough to hold the wings and yet light enough for her to carry through the dance. After experimenting with many different materials for weeks, she finally discovered that a certain bamboo soaked in warm water for several days would serve her purpose. When the wings were at last completed, there were more than 200 yards of silk fastened to two ten-foot bamboo reeds, weighing a total of thirty-five pounds. A heavy load for the tiny Nirska!

The next step was to routine the dance. This took about eight months of constant practice for twelve or fifteen hours a day. Nirska, however, worked patiently and well, smoothing out every little intricate detail to her own satisfaction.

When the number was set, she took it to Leonidoff at Radio City Music Hall. That was in January 1935. He liked the dance and presented her in his next show. Though Nirska had played Ziegfeld's European tour of *Rose Marie* and become a favorite not only of European capitals but of her own country as well, never had she received such acclaim and praise from the press and the public as in her premier of the *Butterfly Ballet.* Her stay in the Music Hall was extended indefinitely by popular demand.

With her immense wings spread to their fullest extent, while the orchestra plays the strains of Tschaikowsky's *Swan,* Nirska is for the time being transformed into the beautiful butterfly she portrays. As one writer said, "She seems one minute to be under water, one minute a gigantic flame, and again a growing lily in a quiet pond."

At this writing, Nirska is just closing a successful week with St. Louis Municipal Opera Company, where she was enthusiastically received. She will go to New York, and from there to the West Coast before going abroad. She is eager to try her new ballet in Europe and South America. "European audiences are wonderful, and I look forward to seeing how they will receive my *Butterfly Ballet,*" she said as her dark eyes sparkled eagerly.

"I learned technique and had my early training from great teachers, but my dancing is my own. It comes from inside of me and no one could give me what I already have or take it from me," she said seriously.

"So many artists are constantly searching for new ideas. I cannot understand that. New ideas and inspirations come to me every day. I'm full of dozens right now that I will never have time to realize. Search for new ideas? Why, I'm searching for time to work out some of those I already have!" she said laughingly.

Once Nirska has an inspiration for a number, she conscientiously works out every fine point until it becomes a thing of artistic beauty so that when she presents it before an audience it seems a spontaneous spirit of the soul. "When I took my *Butterfly Ballet* to Leonidiff it was complete. Though I have since given it in nearly all large cities in America, I have added nothing to it. I knew what I wished and I created that. Nothing can change it."

Nirska is much smaller than she looks on the stage. She measures a little over five feet and weighs only about 110 pounds. Her beautiful body, straight limbs, and graceful arms might easily be the pride of any artist or sculptor. Although her limbs and arms are solid, they are beautiful and delicate, devoid of any bulging muscles. Because of the strenuous exercise involved in her dancing, she has learned the secret of complete and thorough relaxation.

Several years ago some Yogis in a Hindu orchestra with whom she worked in Paris taught her that she must relax perfectly in body, at the same time erasing everything completely from her mind. She has conquered this now, and it has proved invaluable to her.

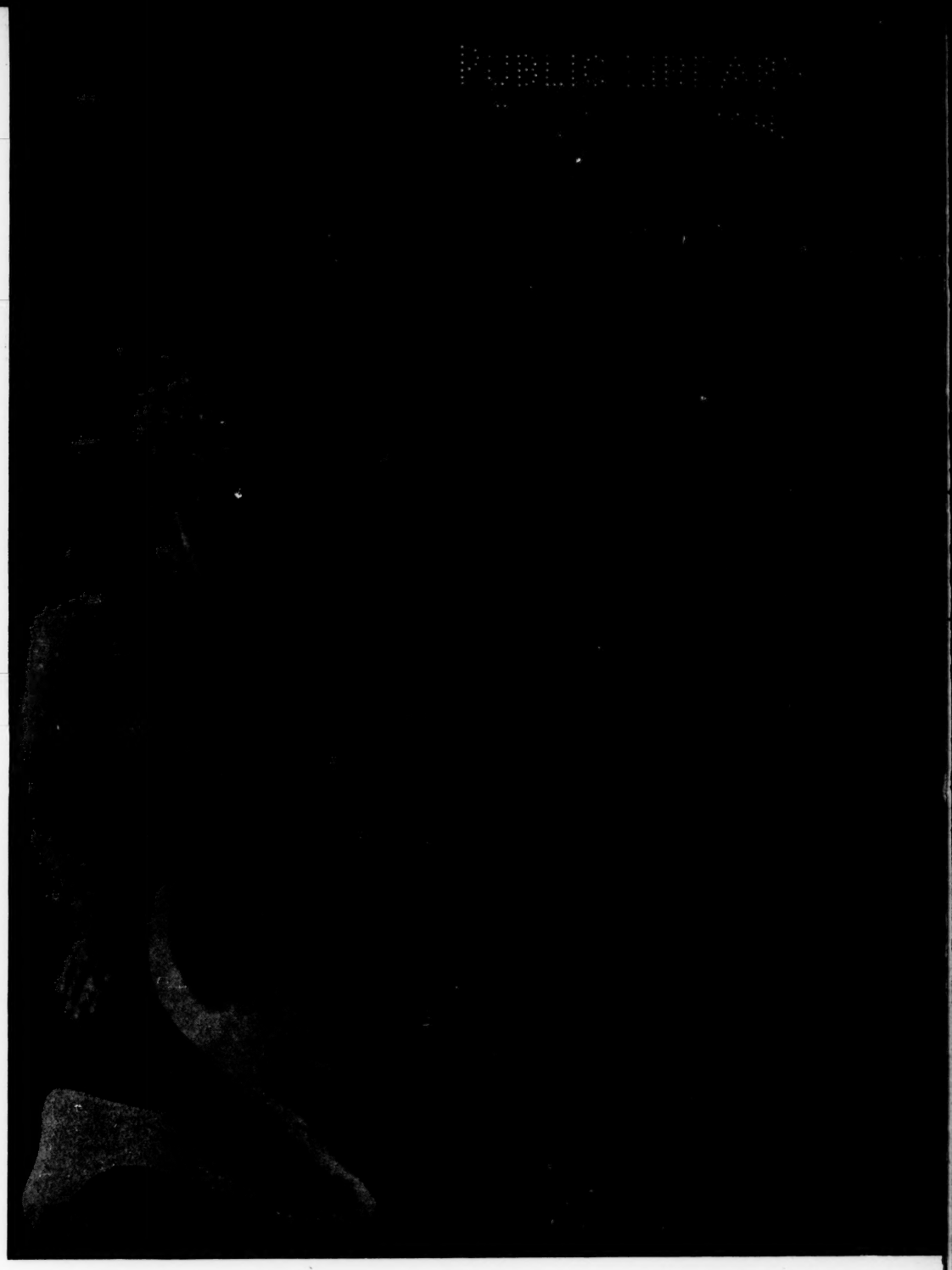
A costume weighing thirty-five pounds is a cumbersome load for so small a person, and would prove very tiring to a less energetic one. Asked about it, however, Nirska laughs, "Oh, yes, I used to be ready to collapse at the end of the day when I first started my new ballet, but that was when I was dancing four and five performances a day. I scarcely think of it now, because I give myself so completely to the spirit of the dance, and love it so."

She has an amazing abundance of vitality, and when only doing one performance a day spends several hours a day practicing old and new dances.

Nirska in real life is charming, gracious, kind, and has a marvelous sense of humor. Not only an acclaimed favorite in the dance world, she is beloved by all with whom she works from the stage hands to prima donnas.

A firm believer in the future of ballet in America, she is possessed of a strong confidence not in the least tinged with ego. "My advice to beginning dancers is to join some good ballet school and learn all they can of the technique, and to study the work of the old masters. I earnestly think that any art whether painting, music, dancing, sculpture, or acting is not real art until it is built on the foundation of the old masters. Then when the students have mastered these things, they should not be afraid to abandon themselves so completely to their dance that it becomes a product of the soul—spiritually and artistically beautiful."

Yes, Nirska is a fine artist imbued with love of her art and a grand person full of the joy of living!



DAVID LICHINE

as the faun in L'Apres Midi d'un Faune included for the first time in the repertoire of the de Basil Ballet Russe de Monte Carlo, this season.

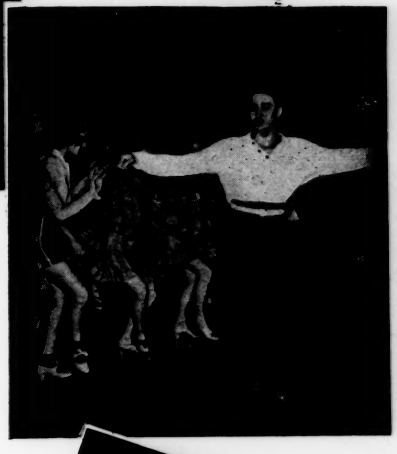
Photo by BRUNO OF HOLLYWOOD

NITSA VERNILLE
will be the featured dancer in the forthcoming Sigmund Romberg Operetta—Forbidden Melody.

JACK FROST, *of Detroit, teaching a tap number while, in the line,* EARL TURCOTTE *can be seen studying the movement intently.*

Right—HAZEL BOONE, *President* ANNA M. GREEN *and* WILLIAM MURPHY (*seated*) *were talking it over when up popped*—WALTER U. SOBY, *flanked by* HARRIETTE JAMES, JACK FROST *and* DORIS TOWER *who evidently thought it a good joke*

Its a jazz number and ballet-master Adolph Blome is putting heart and soul into it . . . and so are the girls, for that matter!



Boston Convention

THE thirteenth annual convention of the Dancing Teachers Club of Boston, Inc., was held at the Touraine Hotel, September 15, 16, 17 and 18, with an attendance of 125. This has been a season for bringing new names among convention teachers to the fore, and the Boston club is not an exception.

Adolph Blome, the ballet master engaged for the session, was new to the convention floor, but his success in the four days of teaching technique and routines was little short of sensational. So it was with Eddie Sinclair, tap teacher, who had been discovered by the D. M. of A. and who substituted for Jack Manning when illness prevented the latter from fulfilling his contract. Katherine Pope, a Bostonian, disproved the old adage about a prophet in his own country, by teaching modern work to her fellow club members and receiving their hearty support for her classes. Myron Ryder also came in this latter category and his colleagues heartily approved his ballroom periods.

Other teachers who were on the faculty were seasoned convention teachers, and in most cases had taught for the Boston Club before and had been invited to return because of previous success. These were: Fred LeQuorne, exhibition ballroom; Bernie Sager, tap; Jack Frost, of Detroit, finished dances; A. J. Weber, Thomas Parson, and Thomas Riley, all teaching ballroom.

The Boston Dancing Teachers' Club is one of the most distinguished groups of teachers in the country. Significant of their standards is the method by which new members are instructed in the obligations of membership: instead of asking of them pledges that they will not indulge in certain practices frowned upon by the profession, the Boston Club takes the attitude that the applicants are aware of the fact that it is an honor to be accepted for membership in the club, and therefore they are merely told what is expected of them. Those who are unwilling to subscribe to the standards set forth realize that the Boston club is not the place for them. Examinations of applicants is very rigid.

All of the members feel that a responsibility toward the public rests with the dancing teachers. President Anna M. Green summed up the general attitude when she said, "It is up to the dancing teachers to elevate dancing in every branch. We criticize modern youth, but it is the dancing teacher's responsibility to train the child. They

(*Continued on page* 42)

Ballet-master ADOLPH BLOME, *who is a former premier danseur of leading European Opera companies, leads his class in a classical ballet number*

Center—EDWARD SINCLAIR *caught in the act—of turning!*

Lower right—DOLORES MAGWOOD *and* KAY POPE *enter into the spirit of the thing with* BERNIE SAGER *as instructor*

ACTIVE PHOTOGRAPHS *made especially for* THE AMERICAN DANCER *by* RICHARD TUCKER

New York Society Bulletin

The American Dancer Candid Cameraman Visits the New York Society's First Meeting of the Season

RETURNING from mountain, lake and seashore, the members of the New York Society of Teachers of Dancing met September 20 at the Hotel Astor, the organization's permanent meeting place. There was practically a full contingent of the members present, and since the first meeting of the new season had been designated as an open meeting to which members might invite guests, many new faces were noticed.

The new officers elected prior to the close of the club year in May, officiated for the first time at the September meeting. President Roderick C. Grant, of Yonkers, presided, while the program was under the direction of the new program chairman, Doris Weber, daughter of past-president A. J. Weber, of Brooklyn.

A. J. Weber, of Brooklyn, Sonia Serova and Tom Riley, of New York, and Edna Rothard Passapae, of Glen Ridge, New Jersey, demonstrated the dances they taught at the New York convention of the Dancing Masters of America in August. Others on the faculty were Mr. and Mrs. Oscar Duryea and Bernie Sager. Mrs. Clara I. Austin, second vice-president, demonstrated the "swivel and check," a ballroom combination adapted to swing music. Elsa Heilich, of Elizabeth, N. J., exhibited dances which were presented at the convention of the American Society of Dancing Teachers also held in New York during the summer.

Top—DORIS WEBER, *this year's program chairman, turned to speak to Secretary* WILLIAM HECK, *President* RODERICK GRANT *and* ROSS D. ACKERMAN *(reading left to right) when Camera-man* LA TERZA *snapped this picture. Center—Decorum, even in tap classes, is the watchword of this aristocratic society.* BERNIE SAGER *is teaching. Left*—MRS. EVELYN HUBBELL *tells Past-President* CLARA I. AUSTIN *about her trip to England this summer. Candid Camera Pictures by* ANDRE LA TERZA

The trend of ballroom dancing to swing music was emphasized in all of the demonstrations.

Evelyn Hubbell, just returned from England, spoke about the trend of social dancing in London. Mrs. Hubbel said, "Every teacher should contribute toward a fund for the purpose of bringing one or two English teachers to this country so that we might all see and take part in what is being danced abroad."

Mrs. Hubbell finds much to be desired in the American style of ballroom dancing and announced during the course of her brief address that she, for one, will not teach the conversation step this winter. Her decision, she said, was influenced by the fact that so many girls are complaining that as soon as the boys can manouver around the floor in conversation position, they start to dance. "Consequently," Mrs. Hubbell said, "I am not going to teach the conversation step this winter—I am going to teach *dancing!*"

As this issue goes to press, the New York Society is holding its second session on what will hereafter be the regular meeting day, the second Sunday of the month. Chairman Doris Weber announced the following program: Ruth Byrne, of Boston, novelty tap routines; Rosetta O'Neill, modern work; Evelyn Hubbell, English style of ballroom dancing; Albert Butler, rumba; Gertrude Tate, a lecture on charm. Honorary members, Fowler and Tamara and Carola Goya were expected to be in attendance.

Las Sevillanas

(Copla No. 1)

by SENOR ANGEL CANSINO

Action pictures of ANGEL CANSINO *and* SUSITA CANSINO, *made expressly for* THE AMERICAN DANCER *by* ANDRE LA TERZA

A typical dance of Seville to be done as a solo or for couples. This description is for a couple.

Key to symbols for Castanet work

C—Crash (Striking one castanet against the other)
L—A strike of the left castanet alone
R—A strike of the right castanet alone
O—Roll
B—A strike of both castanets simultaneously

I

II

The foot-work for both man and girl is the same. During the first 6 bars of music (Introduction) the dancers stand facing each other. The girl with left side and the man with right side to audience. The hands are on the hips and feet in Fifth position with left back.

Bars	*Steps*	*Arms*	*Castanets*
	1. Step to left on left	Bring arms through second position to fifth position above head	L — 1
(7)	2. Step forward on right		O — 2
	3. Step on left crossed in front of right		C — 3
	1. Step back on right (illustration No. I)	Arms as in illustration No. I then return to fifth above head	B — 1
(8)	2. Tap ball of left next to right		L — 2
	3. Raise left in front		O — R — 3, &
	1. Step on left in Fifth back of right	Arms in fifth position	L — 1
(9)	2. Step forward on right		O — 2
	3. Tap ball of left back of right		O — R — 3, &
(10)	Same as Bar (8) reversed	Same as Bar (8) reversed	Same as Bar (9)
(11)	Same as Bar (9) reversed (Illustration No. II)	Arms in fifth position	Same as Bar (9)
(12)	Same as Bar (8)	Same as Bar (8)	Same as Bar (9)
(13)	Same as Bar (9)	Arms in fifth position	Same as Bar (9)
(14)	Same as Bar (8) reversed	Same as Bar (8) reversed	Same as Bar (9)
(15)	Same as Bar (9) reversed	Arms in fifth position	Same as Bar (9)
(16)	Same as Bar (8)	Same as Bar (8)	Same as Bar (9)
	1. Step, on left in fifth back of right	Arms in fifth position	L — 1
(17)	2. Step forward on right		O — 2
	3. Brush left front		C — 3
	(During Bar (18) the dancers change places by crossing back to back (Illustration III) with right shoulder leading.)		
	1. Step forward on left	Drop right arm to second position then up again to fifth position	B — 1 L — 2
	2. Step forward on	right	
(18)	3. Step forward on left making one half pivot to right to face partner		O — R — 3, &
	1. Step on right in fifth back of left	Arms in fifth position	L — 1
(19)	2. Step forward on left		O — 2
	3. Tap ball of left back to right		O — R — 3, &
(20)	Same as Bar (8)	Same as Bar (8)	Same as Bar (19)
	1. Step on left crossed back of right	Bring right arm down to front of chest; Left arm curved above head in fifth	L — 1
(21)	2. Step to right on right		O — 2
	3. Step on left crossed in front of right		O — 3
	1. Point toe right, next to left.	Right arm curved in front of chest; Left arm curved above head in fifth position	B — 1
(22)	2. Hold		L — 2
	3. Raise right to side		O — R — 3
(23)	Same as Bar (21) reversed	Arms in fifth above head	Same as Bar (21)
(24)	Same as Bar (22) reversed (Illustration No. IV)	Same as Bar (22) reversed	Same as Bar (22)
(25)	Same as Bar (21)	Arms in fifth above head	Same as Bar (21)
(26)	Same as Bar (22)	Same as Bar (22)	Same as Bar (22)
(27)	Same as Bar (21) reversed	Arms in fifth above head	Same as Bar (21)
(28)	Same as Bar (22) reversed	Same as Bar (22) reversed	Same as Bar (22)
	1. Step on left back of right in fifth position	Arms above head in fifth position	L — 1
(29)	2. Step forward on right		R — 2
	3. Brush left forward		C — 3

(*Continued on page* 41)

III

IV

V

Hula for Men

by CLIFFORD F. GESSLER

A FEW years ago students of the hula were confined to Hawaiian girls who expected to become professional dancers.

Today a new and tremendous vogue for the hula finds listed as students not only residents of America's mid-Pacific territory of Hawaii, but literally hundreds of *malihinis* (visitors), including men and women, boys and girls, and even tiny tots just a few months past the toddling stage.

Never has the hula been so popular as it is now. And speaking of the hula, there is no such thing as "hula hula," according to island *kamaainas* (old timers). Misinterpretations of the real hula as seen in various other parts of America may be called the "hula hula" but the real Hawaiian dance is simply called the hula, with distinct and determined emphasis upon the single word.

In the days of the older Hawaiians the hula drew both men and women to its swaying, rolling rhythm. Then, shortly before the islands were annexed as a territory of the United States, the male dancers seemingly became victims of stage fright or inertia—for of late years only the so-called weaker sex have been dancing the hula.

But that is all changed now. The wheel of time has spun around. Today male dancers of the hula are just as popular—and just as proficient as the women.

Top—Something different in an American dancing school, is Pualini, instructing visitors from Hawaii's sister states in the art of the Hawaiian hula, at Lalani Village in Honolulu. Lower—Men are taking up the dances that were annexed, along with the rest of Hawaii, to the United States some years ago. This beach boy swings a mean hip at Waikiki.

"There is no reason why men cannot make excellent hula dancers," comments Pualani Mossman, one of Hawaii's fairest daughters and finest exponents of both modern and ancient hulas. "Men often develop into our finest dancers. Usually they are a bit shy when they start their first lessons and do not show enthusiasm when we ask them to don a grass skirt. But they soon learn that the sweep of the grass skirt adds to the spirit of the dance and from then on they show fast progress. Of course, the men do not wear flowers in their hair like the women dancers but, even so, the grass skirt is the real badge of the dance for either sex."

Indicative of the almost tidal wave of enthusiasm for the hula these day is the list of students Miss Mossman teaches each week. More than 400 men and women, boys and girls, are taking instruction from this one dancer, most of them, fortunately for her, in classes ranging from 10 to 25 persons.

Another famed hula instructor is Mrs. Dorothy Campbell who, incidentally, taught the hula to Shirley Temple during the latter's vacation on the beach at Waikiki.

"Some of the older people, residents as well as visitors, are somewhat apologetic when they come in to see about taking lessons," says Mrs. Campbell. "They say they want to learn it so they can teach their grandchildren, or because they feel they need the exercise. The plain truth in many cases is that they like the dance and want to do it themselves."

To learn the hula one must first learn what it is and gain a true conception of what it means. The real Hawaiian hula was regarded as a religious service in the old days. It was danced in the temples. It is simple and graceful, expressing the religion of the people, the beauty of nature, and the sacredness of true love.

Hula dancers of old were the artists of the people. They derived their inspiration from nature. The dancer represented, for instance, a tree, and just as the tree sways back and forth in the breeze, so the dancer keeps the rhythm with the swaying of her body.

The hula, unfortunately, fell into low esteem because it was separated from its original significance as a religious dance. It was commercialized and misinterpreted in other parts of America.

Even in Hawaii few of the present interpretations are true to the originals. Yet the teachers in Honolulu are gradually reviving the older dances, gradually teaching the older steps, confident that in time the hula will regain its purity of interpretation.

The average person finds it difficult to learn the hula without expert instruction because of the three separate movements which must be synchronized—those of the feet, those of the hands, and those of the hips. The feet keep time to straight 1-2-3 rhythm, and the hips move in syncopated time. Students first learn the movement of the feet, then the movements of the hips, and then try to put them together. That is the point where trouble arises. In fact, that is the most difficult part of the dancing lesson.

The motion of the hands is comparatively easy, even though they bear the burden of the story which the dance tells. One who is naturally graceful learns the hand movements easily; the others never do learn them properly, which is unfortunate but true.

(*Continued on page* 42)

Scene from WHITE HORSE INN the marvellous musical show at Radio City "Center Theatre," costumed with "fabrics by Dazians."

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Student and Studio

Eastern News

Miss New York of 1935

● NEW YORK CITY—Ann Metzger, who was chosen as Miss New York of 1935, is performing at Ben Marden's Riviera, while her sister, Dorothy Metzger, performs on Nick Kenny's Radio Hour. Both are pupils of Lois Pond of New York.

On Their Way to Fame

Barry and King, exhibition ballroom specialists, are pupils of one of New York's busiest instructors, Edward Sinclair, who teaches a class once a week in exhibition Ballroom at Jack Blue's Studio, is tap director at the Donald Sawyer Studio and the Cansino Studio, and is taking over the tap department of the Hecksher Foundation in the near future. Marcy Kelly, who is Sinclair's assistant, is in *White Horse Inn.*

New Ballet Studio

Adolph Blome, ballet master who was formerly premier dansuer with leading European Opera Companies and until recently ballet master with Fred Le Quorne has opened his own school in connection with the Waiman Studios.

Engaged for Boston

Karl Peters, of the Hubbell-Serova Teachers Training School staff, taught at the Connecticut Club September 27 and was engaged by the Boston Dancing Teachers Club to teach at their monthly meeting, October 18.

Ballroom Assemblies Popular

● BROOKLYN, N. Y.—At the studios of Augustus J. Weber, the advanced pupils in the ballroom courses congregate every Tuesday evening in party fashion to enjoy an evening of social dancing. The Assemblies are for better dancers, who desire an evening of recreation in refined, pleasant surroundings where they will have an opportunity to meet congenial people and make new friends. These social events are for those who particularly enjoy the facilities and the cultured atmosphere of the Weber Studios. It is the desire and aim of Mr. and Mrs. A. J. Weber to maintain these distinctive features. The ballroom class for high school girls and boys who are looking forward to their school dances, are becoming more popular each season.

Public School Classes

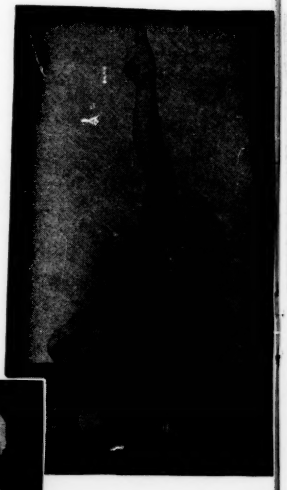
Terry Bauer reports very satisfactory results in public school teaching. In charge of the dancing classes at Public School 99, this season Miss Bauer gives one lesson each week to the boys and girls. Parents are unanimous in praising the work of this teacher, who believes that if more professional dancers of ability and capable teachers could teach in the public schools much could be done with the eager boy and girl of school age.

Large Scale Entertainment

● MERCHANTVILLE, N. J.—The American Legion Annual Garden Party, given each year on the beautiful estate of Mr. Herbert Blizzard at Haddon Heights, is one of the big social events of the year. A complete half-hour ballet and revue, with specially designed scenery and lovely costumes in an out-of-door setting, was furnished by the Misses Gladys and Patty Kochersperger. The event took place September 19th with a corps de ballet of fifty students from the Kochersperger school. Branch studios are operated in Glassboro, Collingswood, and Haddonfield in New Jersey and in Lansdowne, Pennsylvania.

P. T. A. Sponsors Dance Instruction

● PROVIDENCE, R. I.—Elsie T. Olson, who conducts her own school of the dance, has been re-engaged to teach in six local public schools this season. These classes are made possible through the local Parent Teacher's Association. An example that might well be followed by other organizations of this kind



Right—A talented nine year old pupil of MARY ELIZABETH DELANEY, *Gloucester, Mass.*

MARY JEAN WEBER, *five year old musical comedy star who appeared on a professional program given by her teacher,* SYLVIA HAMER, *in Ann Arbor, Mich. Right—* JEANNE MAWRY *and* MARCIA REYNOLDS, *second cup winners in the Latta School, Orangeburg, S. C.*

SONIA CORNER *and* RONALD LORD, *pupils of* ELISE ALLEN CORNER, *Rockland, Maine*

BEVERLY MORGAN, *first cup winner at the Latta School*

Pupils of MRS. J. B. FREESE *School of Dancing, Hot Springs, Arkansas, were in two recitals during June*

*Right—*BETTY HARSCH, *four year old acrobatic pupil of* DIETSCH *School, Buffalo, N. Y., who danced at Chicago Convention*

Advanced Ballet Class—a classroom view of the MARY BEETLES *School, Montreal, Canada*

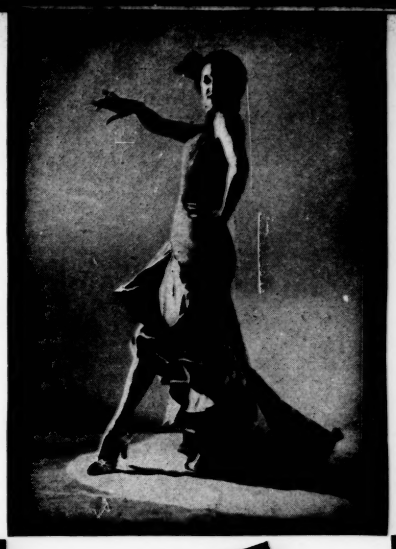
throughout the country to give school children the advantages of dance training by an established teacher.

Recovered from Injury

● TORRINGTON, Conn.—Yolan Szabo, who was seriously injured late last spring when she stepped through an opening in the floor of a department store and fell ten feet to the basement, made her first appearance in many months at the Connecticut Club's One-Day Session September 27.

In Spite of the Hurricane

● WORCESTER, Mass.—Dolores Magwood had a class of 100 students turn out to register for the new term the night of New England's now legendary hurricane. They take their dancing seriously in Worcester! Miss Magwood has been engaged as dance director for the Worcester Music Festival's forthcoming presentation of Faust. Albert Stoessel will be the musical director.



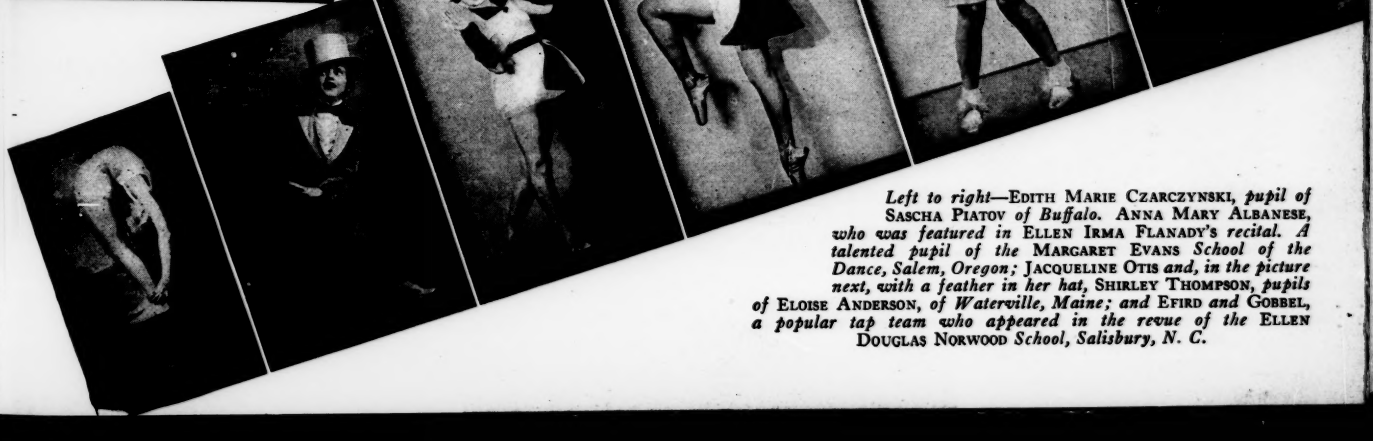
DOROTHY DE VERE, *San Francisco teacher who has just returned from London*

EDDIE *and* ELNOR MAE OYER, *of Kansas City, Mo., brother and sister and pupil and teacher as well*

EUGENIA BARBUSCAK, *pupil in the Barbuscak Studios, Farmington, West Va.*

AUDREY CARLSON, *three year old tap pupil of* DOLORES MAGOOD, *Worcester, Mass.*

At the left—Adagio pupils of Gladys Pinkerton, Pocatello, Idaho



Left to right—EDITH MARIE CZARCZYNSKI, *pupil of* SASCHA PIATOV *of Buffalo.* ANNA MARY ALBANESE, *who was featured in* ELLEN IRMA FLANADY'S *recital. A talented pupil of the* MARGARET EVANS *School of the Dance, Salem, Oregon;* JACQUELINE OTIS *and, in the picture next, with a feather in her hat,* SHIRLEY THOMPSON, *pupils of* ELOISE ANDERSON, *of Waterville, Maine; and* EFIRD *and* GOBBEL, *a popular tap team who appeared in the revue of the* ELLEN DOUGLAS NORWOOD *School, Salisbury, N. C.*

A Big Increase

● HOLYOKE, Mass.—Roy Walker reports an increase in enrollments of one hundred per cent over last year. He says that is possibly due to the fact that he opened his school the first of September this year instead of the middle of the month as always before. Whatever the reason, such an increase is not to be taken lightly!

Formal Opening

● PORTLAND, Maine—The Three Arts Studio under the direction of Mrs. Sadie Holden Nissen and Helena R. Jackson, held a formal opening of their school in October. An informal exhibition of instruction was presented by pupils of various ages, on Sept. 29, preceding the regular opening. The school plans to hold "Guest Hours" in the studio classrooms to which pupils may invite their friends, who may participate in a demonstration lesson in tap or ballet.

Three Sisters—300 Pupils—

● WASHINGTON, Pa.—The three Vella Sisters, Jane, Louise and Angela, conducting classes in Canonsburg, Bridgeville and Washington, have a total enrollment of three hundred pupils.

Plans Contest

● NORFOLK, Va.—Margie's Dancing School, under the direction of Margie Currier, reports a successful ballroom class this year, the first in the studio's seven years of existence. Miss Currier spent her summer studying and vacationing in Hollywood.

Dancing More in Demand

●EAST PITTSBURG, Pa.—Miss Garnet Heverly reports that this year's enrollments are much larger. She advises all her pupils to read the AMERICAN DANCER MAGAZINE to further their knowledge of dancing. Teachers who hide dance literature from their pupils for fear that they may learn something outside the school classes certainly do not regard either their own or their pupils' advancement as important until another teacher comes along like Miss Heverly, who has the pupils' interests at heart.

Dance Education Essential

● NEWARK, N. J.—Edna Rothard Passapae, member of the D. M. A. and the N. Y. Society, has served on the boards of both for a number of years as Vice-President and Director, presiding as State Supervisor of the D. M. A. many times. She believes that dancing is being recognized today as one of the essentials of modern education. Careful training in the art of dancing will result in graceful coordination of movement, a well poised and healthy body, a sense of appreciation of the artistic, and the development of personal charm. During the formative period of a child's life this training is of great importance. Ballroom dancing and social etiquette are essential also to one's social life.

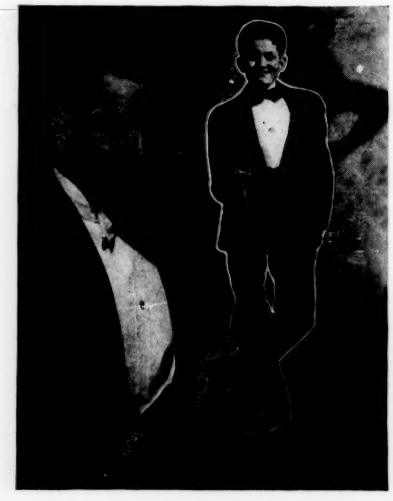
BORIS NOVIKOFF *who is heading the Russian-American Ballet Company*

New Teacher

● HACKENSACK, N. J.—Joe Stroud, the new tap teacher at the Shaw Studios is making good in a big way. Enrollments in the school continue to increase and the pupils are enthusiastic about the tap material Stroud brings them.

Joins Staff

● IRVINGTON, N. J.—Clara Kettenring announces that Jimmy Whitton, popular Scot whose "burr" is as melodious as his taps are rhythmic, will instruct her tap classes this season. Both Mrs. Kettenring and Mr. Whitten are members of the New York Society, the latter being well known for his convention teaching.



Following in his father's footsteps. KENNETH *posed with his celebrated father,* LOUIS STOCKMAN *of Indianapolis*

Novel Ideas in Colorful Revue

● SCHENECTADY, N. Y.—Miss Gertrude Blanck, at present operating schools in Oneonta and Schenectady, recently finished a successful semi-annual dance recital entitled, "Rhythm on Parade." This colorful revue was successful both financially and artistically, featuring several group numbers by the school ensemble and a solo feature of outstanding beauty and charm called "Dance of the Silver Eagle." The following press notice from the Union-Star of Friday, September 25, describes the recital:

Changing colors and luminous effects contributed to the gorgeous effect of the dance recital given by the pupils of the Blanck School of Dance and Radio at the Plaza Theater. A novel opening number presented a stage full of students picking flowers in the field, the scene changing through lighting to a cotton field with Negro cotton pickers. The dance routines were new, and costumes effective.

Photo—MICKLE

ELMER WHEATLY
dancer and teacher of Waco, Texas

Important Discovery

"We have found from a survey of our student's report cards that ninety-eight per cent of the children taking dancing receive very high marks in their school work. Some parents have the false opinion that dance training is too much for their children in addition to their school work but our survey proves beyond a doubt that such training makes the mind alert so that they may grasp their school studies more readily. Dance training also builds healthy, strong bodies to enable them to stand the procession of strenuous mental activities to which we are all subject in this day and age. So if you want your child to be really clever with strong, healthy, well-developed bodies, dancing is one sure way of accomplishing your desire. Doctors prescribe dancing for health."—From the Brochure of the Blanck School of Dance and Radio.

Enlarging Studio Space

● MIAMI, Fla.—Elberta Perin announces that her studio will be greatly enlarged to care for an increased enrollment upon her return from New York, where she studied with Von Grona, Carlos and Kobeleff. Miss Perin was one of Prof. Kehl's first teachers eleven years ago, but last year opened a studio of her own. Lena Mae Peek, one of her outstanding young students, has gained quite a local reputation through her appearances in several theaters and clubs about town.

Beauty Contest Winner

● TAMPA, Fla.—First prize winner ot the German American Club Beauty Contest, Miss Dahlia Marie Pinkert, a pupil of Mrs. Ross Armour and Gary Ford, has just returned recently from California.

Beautiful Body Building

● CLEVELAND, O.—A most attractive folder is being sent out by the Betty Felsen Studio of Stage and Radio Arts. In regard

(*Continued on page* 34)

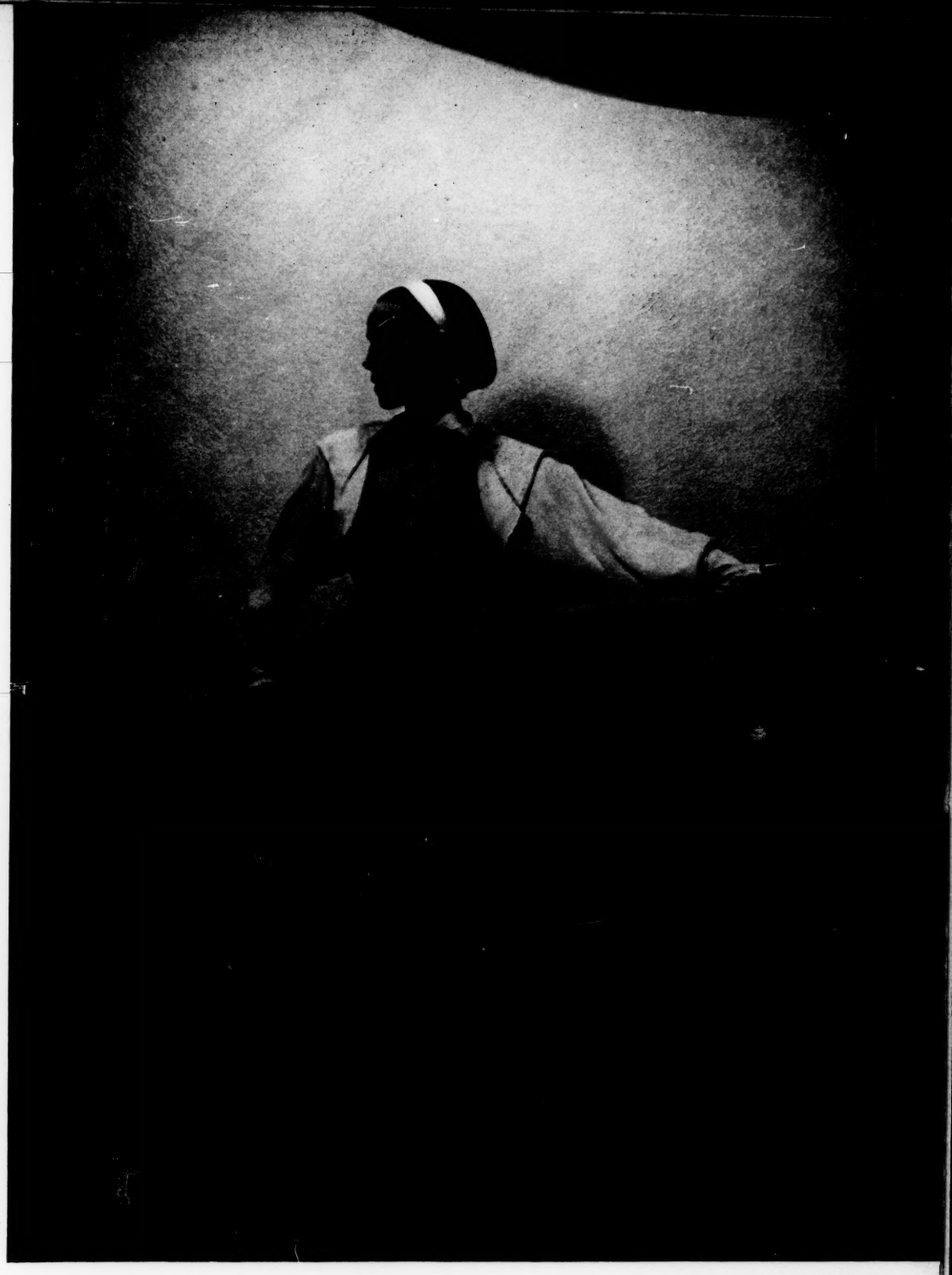


Photo by PAUL HANSEN

MARTHA GRAHAM
in Frontier, or, American Perspective of the Plains.

Photo by BRUNO OF HOLLYWOOD

HARRIETTE HENNING

Rumor says that she will be the ballerina in an important Broadway musical scheduled for a late October opening.

Dancers Forum

Two Win Prizes

Announcement of a name contest in the September edition brought a deluge of clever suggestions from all parts of the country.

Inasmuch as the winning name was submitted by two people, both winners received a cash prize of five dollars. We have a name for our department this month; not only a prize winner but a double prize winner.

A Difficult Decision

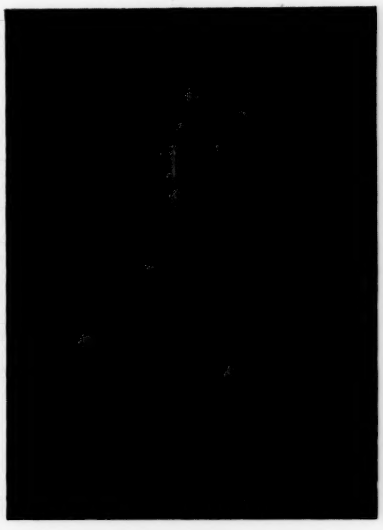
Perhaps you would be interested to know the inside story. When the time came to decide the winning title each of the five contest judges had selected a different name and not one of them wanted to relinquish his favorite. You know how that is. With such a deadlock confronting the contest editor, the occasion almost developed into a minor riot. Just when things began to look like a "red" meeting a weary voice suggested that since two of the contestants had submitted the title *Dancers Forum*, and that "the customer is always right" and that two customers make two rights and "two rights do not make a wrong," and that if two contributors wanted the same name and that if two could win the prize and that—is that. Hope you have an opportunity to serve on a judging committee at least once during your career.

A Mother Wins

One of the lucky winners, Mrs. Eleanor Lee of Litchfield, Connecticut, is the mother of a famous ballerina. Her daughter, Dorothy Lee, has for many years been a professional of outstanding accomplishment, having appeared with the Fokine Ballet in many New York performances, in Tarasoff dance productions and with Aurora Arriaza and her six American girls during a tour of Spain. She is now Mrs. A. Graham Miles of Litchfield, Connecticut.

The mother, Mrs. Eleanor Lee, has had an equally interesting career as a reporter on the staff of a large Chicago newspaper.

"The only news assignments," she declares, "I ever really put my whole mind upon was when a dancer came to town. I was thrilled over any assignment requiring an interview with a famous dancer. My work gave me the excellent opportunity of knowing intimately the greatest personalities of the dance world, among them Adeline Genee, Lydia Lopokouva, Uday Shankar and our own great teacher Ivan Tarasoff."



LESTER E. MOSHER

A Lawyer Wins

Lester E. Mosher, 177 Columbia Heights, Brooklyn, N. Y., suggested *Dancers Forum* as a title for our new department because "it seems to connote a liberal tolerant and receptive department intended to provoke and stimulate an exchange of ideas and opinions on the part of the readers—a place where thoughts can be aired out and discussed fairly openly."

Mr. Mosher enjoys good dancing and a study of ballroom dancing as recreation. It is one of his few hobbies.

"My chief difficulty, at the start," he writes, "was finding the proper ways and means for self-improvement. There are so many 'phonies' in the field ready to take the beginner 'for a ride.' After casting about in the usual fashion, I came under the influence of Evelyn Hubbell and soon learned to appreciate the tremendous difference that exists between thoughtless dancing, for the mere fun of it, and thoughtful dancing, with a purpose. And I am beginning to reap the keen and ever-increasing pleasure that the latter affords.

"It seems to me that young, and even older, men are more dance-conscious nowadays and are coming to view it as a cultural pursuit worthy of real effort. I might add, however, that in my opinion ladies are inclined to take themselves for granted in this respect. They should inspire men to better dancing. Your magazine is admirably suited to that end, and I know it will continue to stimulate interest and enthusiasm."

Earn Your Own

If you do not receive the AMERICAN DANCER MAGAZINE regularly, the Forum Editor will help you earn a subscription for yourself. Write for information concerning our free Subscription Offer. You will be surprised to know how easy it is to have your own copy delivered to your home or studio every month.

WHO KNOWS?

M. S., Texas—Does the modern dance have any basic system of movement comparable to the Five Positions of ballet technique?

S. A., Illinois—I am a girl of fifteen and have studied dancing four years. Is a high school education more important than dancing lessons when I want to become a dancer? I cannot have both this year.

Conscientious—I have recently enrolled a child in my school for the ballet, who is in the first stages of curvature of the spine, Not wishing to attempt anything too strenuous for her I wondered if any one has suggestions.

Readers are invited to ask questions through this department concerning the dance and its related arts. The person submitting the best and most correct answer to any of the above queries will be rewarded by a choice of one of these interesting dance books: *The Story of the American Ballet, Ballet Is Magic, The Biography of Jack Manning or Dance Dictionary* compiled by Dorothy Norman Cropper.

ANNOUNCEMENTS

Next Month

The prize winning contributions and the names of the prize winners of the *Open Competition* announced last month will appear in the *Dancers Forum* in the December issue of THE AMERICAN DANCER.

JANUARY CONTEST

The subject for the contest scheduled to appear in the January issue will be a *Plot for an Original Ballet.* Here is a real opening for you if you have ideas. Here is a chance to win with clever originality, an opportunity to see your ideas and dreams take shape through publication. Is there a dancer, teacher or balletomane who hasn't dreamed of creating a new and exciting dance-drama or an outstanding ballet spectacle? The three best and most original ideas for a ballet plot will receive attractive awards in the January Contest.

In preparing your plot for an Original Ballet include all necessary directions to make your meaning clear, descriptions of characters, scenery, action, costumes, music, etc., with suggestions for the type of dancing to be performed during the various scenes of the ballet, just as you would if the ballet were going to be performed on Broadway this season according to your directions. Since the idea is most important you need not include the choreography or actual dance steps in your plot unless you want to do so.

Contributions for this contest should be mailed not later than midnight, November 25. The term "ballet" as used here may include any type of dancing from the classical to the modern experimental type. Character, ballroom and tap dancing may be indicated if your plot calls for them.

Sketches, photographs, costume designs and diagrams may be used to illustrate your idea. One never knows what hidden talents may be forthcoming in a contest of this type, and often these same talents stay hidden until we try to use them. This is your opportunity to create a real ballet.

Concerning Contributions

Address all communications for this department to the Forum Editor, THE AMERICAN DANCER MAGAZINE, 250 West 57th Street, New York City.

Submitted material cannot be returned to sender unless a stamped and self-addressed envelope is enclosed. Contributions become the sole property of the publishers, with full copyright privileges.

With your contribution enclose a separate sheet of paper on which you have written clearly your (1) name (2) address (3) occupation (whether professional, teacher, student, parent or interested reader) (4) correct age (if under 18 years) (5) kind of dancing in which you are most interested (6) name and address of your present dancing school.

The contest announced in this issue, for the month following the next, closes on November. 25

Contributions will be judged by the Forum Editor according to (1) General Interest (2) Merit (3) Originality. Age will also be considered in making awards so that children will have an equal chance of winning any of the contests.

AWARDS

The following awards will be made *each* month to persons submitting material, in connection with the contest announced, that is is selected for use in this department.

First	Cash Prize of $5.00
Second	Two-Year Subscription
Third	One-Year Subscription

NEW SCHOOL

THE glory that was Denishawn seems about to be reborn with the opening of a New York studio by Paul Mathis, for many years one of the most prominent of the teachers in both the New York and Los Angeles schools operated by Ruth St. Denis and Ted Shawn.

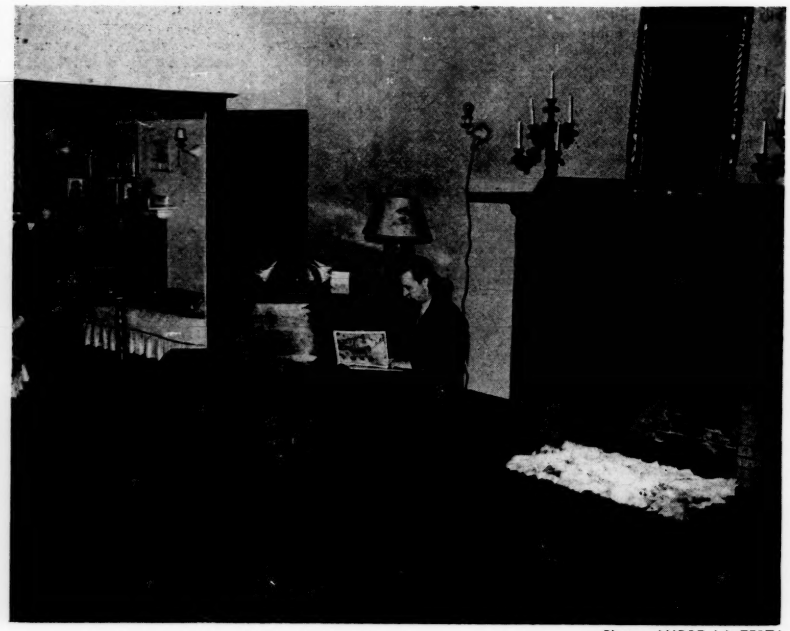
Having received his entire training from Miss St. Denis and Mr. Shawn and other teachers in the school, he danced in the company for a while and then was delegated to open the Denishawn school in Los Angeles. The Denishawn magazine of that period said of Mathis, ' . . . probably no other teacher has as rich and varied a repertoire of Denishawn dances both to dance and teach.".

He returned to New York for the opening of Denishawn House in Van Cortland Park, where he taught until its closing in 1933.

Since that time, Mathis has worked as a coach with a great many professional dancers, taught and danced some himself. The last Broadway production that he appeared in, was last year's *Revenge With Music,* but his interest has always been in teaching rather than in performing. His work has usually been as a technician and it is in this capacity that he is happiest.

During the interlude since the closing of Denishawn House, Paul Mathis has dreamed continually of a studio and a company to carry on the Denishawn tradition and it seems that with the establishment of his own studio that dream is now near fruition. Although his aim is toward a group, Mathis is too well versed in the ways of dance groups to attempt to form one at the outset. Rather, he plans to let the group come as a normal development of his classes for beginners and professionals. Then, when it does come about, it will be because the students themselves feel the need of forming a group as a creative outlet.

In his choice of a studio, Paul Mathis seems to have definitely set his foot in the direction of his dream, for he seems to have achieved, without apparently trying to do so, the atmosphere of Denishawn. He does say that the factor that influenced him most in his selection of a studio was the hospitable big fireplace which occupies almost all of one side of the room "for there was a fireplace like that at Denishawn House!"



Photo—ANDRE LA TERZA

PAUL MATHIS *in his studio. Beyond is a glimpse of the office*

THE COTILLON

by EDNA EMROCH

THE COTILLON, a modern development of the French folk-dance of the same name, is being revived with all its "brilliant whirl of color." It is a popular and interesting form of entertainment at parties and festivals. Today, the cotillon is simply a species of "quick waltz" and elaborate design with no particular musical accompaniment, whereas, originally it was one of the many "rondes" of France accompanied by the song.

The term cotillon as derived from the French word "cotte" means "short petticoat worn by peasants." There is, however, a divergence of opinion regarding the exact source of this dance game. According to L. De Garmo Brookes' volume "Modern Dancing," published in 1867, "the New Cotillon in its present form found its way from Germany into Russia, and was thence conveyed and adopted with improvements in Paris." Another school of dance thought says that the Branles of Brittany and Poitou were the forerunners of the cotillon; while still a third group maintains that the cotillon was a variation of the French Quadrille. In spite of all these contradictions there seems to be quite a bit of unanimity regarding the fact that the cotillon evolved from a simple solo dance with few accessories into a glamorous duet projecting hundreds of dance figures.

The fascination of the cotillon lies mainly in the selection of and dextrous execution of these dance figures. The cotillon figures of France, Germany, England, and the United States, although modified by the individual countries, show a common element in their configuration and motif. This can best be illustrated in the following briefly summarized cotillon figures:

La Chevalier de la Triste Figure

Two gentlemen invite a lady who is holding a lighted candle to dance. She selects one of these men and dances with him while to the other one she gives the burning candle. The gentleman with the taper follows the dancing couple throughout the figure.

Steeplechase

An equal number of men and women stand in two lines opposite each other. The leader and his partner form a hedge between the lines. Before the men may waltz with their ladies, they must jump over the hedge.

L'Artichant (The Chain)

All the guests take hands and form a chain around the leading couple. The last couple reverses the order and unwinds the chain. The figure is then concluded by a general waltz.

La Corbeille, L'Anneau et La Fleur (The Basket, Ring and Flower)

A couple is selected and the gentleman while dancing holds a basket in his hand. In the basket are a ring and a flower. After they have danced one or two rounds the man gives the basket to his partner. She in turn gives the basket to one gentleman, the ring to another, and the flower to a third man. The gentleman who receives the basket dances alone, using the basket as his partner. The one who received the ring selects a partner to dance with him while the man with the flower dances with the lady who gave it to him. All three couples then dance several times around the room.

Les Cartes (The Cards)

A couple is selected to lead off the dance figure. The gentleman presents the four queens of a deck of cards to four ladies while his partner gives the four kings to four men. The gentlemen then seek the ladies with the matching suits and dance with them.

The Trap

The leader selects four men and four ladies who form two lines back to back. At a given signal the men turn around to find partners among those in back of them. In the meantime, the leader seizes a partner and so one of the men finds himself without a lady with whom to dance. Consequently, he must return to his seat.

Pile on Face

A coin is tossed by a gentleman and a lady is asked to guess whether it is head or tail. If she wins, a dancer will waltz with her, and if she loses, the gentleman will try the same trick on another lady.

The Four in Hand

A couple is selected by the leader who gives to each of them a harness made of ribbon. Tiny bells are sewn across the front of the harness and extra bands are attached so as to separate the harness into four sections. The lady selects four ladies and her partner chooses four men whom they harness and drive to opposite sides across the room amidst the tingle of bells and the cracking of whips. When the teams reach their goal, they break away and rush toward each other. Then all dance.

The Pursuit

Six couples and four extra men are selected for this dance figure. The six couples dance to a quick and lively air while the men without partners are permitted to tap the arm of any man dancing. The gentleman then releases his partner to the man who tapped him and he in turn seeks a new partner in the same way. This continues until a signal to stop is given.

From a perusal of the above dance figures we can readily see why the cotillon continues to be the everlastingly gay and attractive social indulgence. With the progress of time, the cotillon will undoubtedly open up new vistas for both the artist and the educationalist.

Dance Teams

FRED LE QUORNE reports: *Night of Stars*, a gala entertainment to be held at Madison Square Garden, October 8, will feature at least six of his teams. . . . JOE and BETTY LEE have been engaged to headline at the Versailles for an indefinite run. They were booked just two hours before the show began. . . . MARYLYN and MICHAEL are working hard on new routines and expect to open within the next few weeks at an East Side hotel. . . . MAURINE and NORVA may be seen dancing nightly in the Palm Room of the Hotel Commodore. . . . The ROYCES are getting some new routines. . . . WOODRUFF and STRUTHERS, who have been away all summer, have just returned to New York. . . . BYRNES and SWANSON have just signed up for a series of Vodvil engagements. . . . BERNHARDT and GRAHAM are still at the Pennsylvania Roof. . . . ENTERS and BORGIA have been booked to play the French Casino in London. . . .

* * *

AVILA and NILE have just returned from a season in Rio de Janiero and are booked for an engagement in California.

●

DESHA and MIRIO recently returned from Paris, via South America, blazing a trail of success. Due to open shortly in a Broadway Revue, they have just completed a fill-in engagement at Loews' State. DESHA fairly floats as she dances, and one remembers, ever with pleasure, her justly famous *Bubble Dance.*

●

CHANEY and FOX have filled a very successful engagement at the Club Deauville in San Francisco. . . . HELAINE and DONALDSON have scored a sensation at the Club Moderne and were held over by popular demand. . . . MEROFF and MEROVA are at the Club Kalua. . . . CASSELL and BARRETT are packing them in at the Club Lido.

●

ALBERTO GALO reports: GEORGES and JALNA are now taking a well-earned rest in Chicago after the completion of their work in the ELEANOR POWELL picture, *Born to Dance.* . . . FOWLER and TAMARA are getting ready for their coast to coast concert tour which begins October 20 in Worcester, Mass. . . . BARON and BLAIR are in Chicago now after a successful engagement at the Sir Francis Drake in San Francisco. . . . THE TOWNSENDS are dancing at Bouche's Villa Venice in Chicago. . . . MANYA and DRIGO have been booked into the New Yorker Hotel. . . .BEAUVELL and TOVA are scoring a big hit at the Hotel Astor, New York. . . . ENRICA and NOVELLO are now in New Orleans at the Roosevelt Hotel. . . . GIRARDO and NADINE replaced STUART and LEA at the Stevens Hotel in Chicago. . . . RUDISS and RENEL are in New York busy learning some new GALO routines. . . . DUANO and DONOLA are in Chicago rehearsing for an engagement at the Drake Hotel. . . . ESTELL and LE ROY are being featured at the Paradise Restaurant in New York and are there for an indefinite run. . . . D'ANGELO and PORTER, after a successful appearance at the Hollywood Restaurant, have been booked for an engagement at the Chase Hotel in Louisville, Kentucky. . . . GOMEZ and WINONA were booked into the Rainbow Room atop Radio City October 9 and will remain there for several weeks. . . . NORTHWAY and DANILO are at the Hollenden Hotel in Cleveland. . . . CHARLES and CELESTE are now resting after completing a successful tour throughout the country. . . . PANCHO and DOLORES are the feature dancers with the Harry Howard Vaudeville Unit. . . . CALDOS and BALINE have returned to the Hotel Syracuse by popular demand. . . . MARYA and MARTIN have been held over at the Arrowhead Inn in Cincinnati. . . . HALLIDAY and CLARK, who have been at the Syracuse Hotel for several weeks, are trying to make up their minds about several other offers.

●

After returning to San Francisco from a four weeks' engagement at the Las Curtas Gardens in San Jose, WALLACE and ELVADI re-opened at the Dawn Club with a contract for ten weeks. Versatile not only in the field of the dance, Wallace made the masks and headdresses for HARRY HAMILTON and WANNA WILLIAMS, whose photograph appeared on the October cover of THE AMERICAN DANCER.

●

RICHARD STUART and CLAIRE LEA returned to New York after an absence of four months. After beginning the summer season with a four weeks' engagement at the King Edward Hotel in Montreal they danced for the St. Louis Municipal Opera in *The Merry Widow* and *New Moon.* The latter featured their Bolero of the Capes described by the press as "a number that La Argentina would have approved." After completing this engagement they motored to California to spend two weeks with Miss Lea's brother, Dr. Franklyn Thorpe, during the trial of his ex-wife, Mary Astor, over the custody of their daughter. They returned for an engagement at the Chicago Theatre, sharing honors on the bill with ELEANOR HOLM and ART JARRETT and from there to the Stevens Hotel.

THE HARTMANS
Satirists of dance, now featured in the Ziegfeld Follies

Photo—MURRAY KORMAN

BLEU *and* GRAY
Sensational young West Coast team

JEANNE TYLER and GOWER CHAMPION, who won the VELOZ and YOLANDA contest last spring, are pupils of ERNEST BELCHER and are preparing new numbers with him for the opening of their engagement at the Drake Hotel in Chicago, October 10.

●

JOSEPHINE BERNHARDT and CLIVE GRAHAM, home from triumphs in Europe, were given a farewell dinner before leaving Hollywood for the east.

Alberto Galo
Professional Ballroom Routines Arranged
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Addison **FOWLER** and Florenz **TAMARA**
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A & B—"Falling Blossoms"; C—"Peekaboo"; D—"Wee Little Elf"; E—"Butterflies and Roses"; F—"March of the Peppermint Sticks." Music included.....price **$2.00**

"Little Dances for Little Dancers"—Six short and very attractive numbers. Their titles tell the story:
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"Nature Dancing"—Rhythmic work for children including five interpretive studies. Music included.....price **$1.00**

"Dancing to the Classics"—A group of interpretive studies set to well-known masterpieces. Music included.
price **$2.00**

"Water Colours"—Six charming interpretive studies, each study a complete dance in itself:
A—"Spirit of the Sea"; B—"Dancing Raindrops"; C—"Water Lilies"; D—"The Fountain"; E—"Sea Gulls"; F—"Rainbow." Music included.....price **$2.00**

"Etchings"—Four short interpretive dances, a duet, a quartette, and two group numbers. Music included.
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Flower of the Orient
Gypsy Rose
My Gypsy Love
Oriental Mirror Dance
Pierrot Dreaming
The Desert Dancer
Kaleenka
Chinese Jade
Danse Arabe
Gypsy Beggar
My Sweetheart From Holland
Modern Diana
Pirate Dance
Silver Dawn
Sicilian Flower Seller

CHARACTER GROUPS, DUETS AND TRIOS

Almond Eyes (Duet)
Chinese LanternDance (Trio)
Gypsy Tambourine
Indian Canoe Dance
Old English Country Dance
Brittany Peasant Dance
Andalusian Folk Dance (Duet)
Egyptian Frieze
Gypsy Maids
Mexican Hat Dance
Springtime in Japan

CHILDREN'S CHARACTER DANCES

Blind Man's Buff (Group)
Sassy Sue (Duet)
Kate Greenaway Polka (Duet)
May Baskets (Group)
Pas Militaire (Solo)
Rustic Courtship (Duet)
On the Banks of the Zuyder Zee (Group)
Invitation to Polka (Group)
Laces and Graces (Solo)
Just An Old Fashioned Girl (Solo)
Marche Mignonne (Duet)
Playtime (Duet)
Pirates Bold (Solo)
Pierrot and Pierrette (Duet)
Rintintin and Ninete (Duet)
On the Village Green (Group)

INTERPRETIVE SOLOS

Wild Roses
Before the Wind
Daffodils
Greek Bride Maiden
Idylle
June Time
Moon Flower

Apple Blossoms
Diana
Girl With the Doves
In the Forest
Lotus Flower
Moonlight Reverie
Moonlight
Peach Blossoms
Rose Softly Blooming
Shadow Dance
The Last Swallow
The Nymph
Valse Exotique
Daisy Chain
Stars in the Pool
Scherzo
The Life of a Rose
The Fountain
The Pursuit
Valse Scherzo
Poppies

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Dance in the Moon
Elysian Fields
Greek Frieze
Morning Mood
Sleep
To Spring
Ave Maria
Blue Danube
Crescendo
Chopin Prelude
Extase
Etude Joyeuse
Minute Valse
Nocturne
Rondo
Scarf Dance
The Lily Pond

INTERPRETIVE DUETS AND TRIOS

Autumn Leaves (Trio)
Dancing Nymphs (Trio)
'Neath Starry Skies (Duet)
Summer Wooing (Duet)
The Reapers (Duet)
Valse Gracieuse (Trio)
In Arcady (Duet)
Pastorale (Duet)
The Golden Hoop (Trio)
The Time of Roses (Duet)
The Butterfly Chase

MUSICAL COMEDY AND NOVELTIES

Maids of America (Toe line)
Columbine's Courtship
Pierrette S'Amuse (Classic)
Two Newsboys (Duet)
Barnyard Flappers (Group)
Carolina Moon (Duet)
Columbine Qui Flirte (Trio)
Krazy Kat Parade (Group)
Raggedy Ann and Andy (Duet)
The Nursemaid and the Policeman (Duet)

BALLET SOLOS AND GROUPS

Blossom Time (Duet)
Loves of Pierott
Black Eyed Susan (Toe solo)
Blue Birds (Solo)
Dance of the Debutantes (Duet)
Sweet Miss Mary (Toe solo)
Valse Charmante (Toe solo)
Lavender and Lace (Group)
Valse Dainty (Toe solo)
'Neath the Silvery Moon (Duet)
Crinoline Days (Duet)
Southern Sweethearts (Duet)
Drink to Me Only With Thine Eyes (Duet)
Dresden China Gavotte (Duet)
The Rose Minuet (Group)
Wedgewood China (Trio)

BABY SOLOS

Airy Fairy Lillian
A Holland Baby
Birdie Birdie
Baby Scarf Dance
Curly Locks
Cherry Blossoms
Daffy Down Dilly
Daisies
Easter Rabbit
Easter Bonnet
Fairy Tinka Bell
Hobby Horse
Little Miss Muffet
Little Boy Blue
Little Plum Blossom
My Lady Goes Awalking
Music Box Baby
Pierrot Junior
Russian Lullaby
Sunbonnet Sue
The Rose Elf
The Dancing Doll
Two Little Wooden Shoes
A French Baby
Baby Flirts
Baby Hornpipe
Baby Coquette
Cuckoo Clock
Cuckoo in the Woods
Dolly's Lullaby
Debutante of Tomorrow
English Baby
Elf Dance
Fairy Pipes
Goodnight
In Grandmother's Time
Little Tin Soldier
Little Sweetheart
Little Bo Peep
Little Flower Girl
Mary Had a Little Lamb
My New Parasol
Pipes of Pan
Spanish Baby
The Baby Doll
The Golliwog Dance
Twinkle Twinkle Little Star

BABY GROUPS

An Old Fashioned Polka
Brownies
Baby Bandits
Dance of the Witches
Easter Chicks
Japanese Dolls
Little Old New York
Marionettes on Parade
Pierrette we all Adore You
Sweethearts All
Where Are You Going to, My Pretty Maid
The Goblins Good Night
Six Little Hunters and a Big Black Bear
Baby Tambourines
Cupids
Kewpie Dolls
Lollypops
Mistress Mary
Nodding Daisies
The Land of the Windmills
Won't You Be My Valentine

BABY TRIOS AND DUETS

Chatterboxes (Trio)
Holland Kiddies (Duet)
Little Gossips (Duet)
Love Birds (Duet)
Oh Priscilla (Duet)
The Golden Age (Duet)
Two Little Birds Had a Talk One Day (Duet)
Winken Blinken and Nod (Trio)
Golden Hours (Duet)
Jack and Jill (Duet)
Little Schoolmates (Duet)
O Mimosa San (Duet)
Teddy Bears (Duet)

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Pupils of DORFTHY PAFFENDORF, *of Newburgh, N. Y., as they appeared in recital*

STUDENT — STUDIO

(*Continued from page 26*)

to building beautiful bodies it says: "Many women vaguely envy beauty, but do little to attain it. The professional dancer, on the other hand, sees herself as a picture, realistically, and strives to improve it. She gets her beauty sleep, sunshine and exercise every day, controls temper and appetite in the interest of the picture she wants to be hers. Like her, you should know how you want to look. Your figure, charm and grace should be your first concern. From these, people get their first impressions, which as you know are lasting and important. Study yourself. Keep near ideal weight. Learn to carry yourself well. If you have lost the youthful poise and grace that once was yours, you can regain it. It will take patient effort—but you CAN do it."

Fe Alf Lectures

● WASHINGTON, D. C.—The well known professional concert dancer, Fe Alf, lectured on the contemporary dance in September at the Peggy Kelly School, repeating the same lecture the following day before the members of the New Dance Group and New Theater. The lecture was entitled "Problem and Scope of Non-professional Work in the Modern Dance."

Returns from New York

● BIRMINGAM, Ala.—Miss Violet Nappi has just completed a number of courses in New York City under the following instructors, Albertina Rasch, Ernest Carlos, Biggersteff, and Juan de Beaucaire. She is all set for a big season.

Novel Studio Opening

● AKRON, O.—The opening of the newly decorated studio of Dolores Halter was an event to be remembered by the five hundred parents and students who attended. An entertaining program was given by last year's students amid numerous baskets of flowers sent by local merchants and friends. Refreshments were served and the children were delighted with vari-colored balloons on which the name of the school was printed. The spacious studio has been improved by a soundproof floor and new blue drapes. Bright blue furniture with deep gold upholstery against ochre walls has helped to create a new and modern atmosphere for the fall classes.

Business and Pleasure

● DAYTON, O.—Gretchen Keil, who operates her own studio, spent the summer studying in Chicago and New York, after which she enjoyed a trip to Bermuda with her mother. She has now reopened her studio and reports a favorable enrollment.

Pupils in Pictures

Juliana Horstman, head of the school by the same name, reports that two of her students, Barbara Jean Keith and Charmaine Johnston were given parts in short subject films this summer at Universal and Hal Roach studios, respectively.

Preparing Modern Dance Concert

● CHICAGO, Ill.—This winter Chicago will view for the first time a new Modern Dance Group now being prepared for performances by Maxine Mordy. Several students of the Gladys Hight School are among the members of the company of professional dancers composing this new group.

Vestoff at Abbott Studio

Veronine Vestoff, who recently created quite a sensation during his classes at the Chicago Association Convention, returned to Chicago to teach at the school of Merriel Abbott.

Seeing Europe

Nicholas Tsoukalas, director of one of the largest and oldest schools in the Midwest, went to Europe to give a few concerts in Greece and study the conditions in the foreign field. His voyage included Paris, London and Vienna. While in London he visited Mr. Richardson of the Dancing Times. If we can catch Mr. Tsoukalas on his way home we may have some interesting things to tell you about Europe in the next issue.

TOUMONOVA
Reproduced from Balletomone's Scrapbook, by the courtesy of MacMillan Publishing Co.

An Untitled Photograph

● MILWAUKEE, Wis.—Gloria Raffay, a pupil of the Gellman School of Dancing, had her photograph published on page 24 of the October issue of the AMERICAN DANCER. She is the girl doing a "split" (center photograph). Somehow the caption on the center picture was omitted.

Many Programs Booked in Advance

● TULSA, Okla.—Many advance bookings in clubs and organizations have already been arranged for student performances by the Eppie Snyder Keyes Studio. Miss Helen McNeill will be assistant in tap dancing at the Keyes school this season.

Six-Year-Old a Major

● OKLAHOMA CITY, Okla. — A little six-year-old dancer, "Major" Yvonne Chouteau, is really a little major on the commissioned staff of Governor Marland and has represented the State of Oklahoma or its Governor at such events as A Century of Progress, San Diego Exposition, Memphis Cotton Carnival, Dallas Centennial and many other important State functions. She dances at these events as the good-will envoy of the State of Oklahoma. Toe, interpretive and Indian dances are her specialty.

Contest Winners for Five Years

● CORPUS CHRISTI, Texas—A few students of the Wright and Dore Academy of the Arts have won every important contest presented in Southwest Texas for the past five years. The Academy operates six studios with an enrollment of 400 students.

Advance Pupils Become Assistants

● ARDMORE, Okla.—Two advanced pupils of the Edna Offutt School, La Vetta West and Elouise Ely, will assist in teaching the beginners classes this year.

2000 Registered in Classes

● DENVER, Colo.—We have heard of large classes but here seems to be the record. Clare Denne has just closed a very satisfactory summer season at Elitche's Gardens where two thousand had registered for instruction. Can anyone beat that?

Turned Professional

● ST. LOUIS, Mo.—Marjorie Ammon of the Ammon School of Dance Arts, has given up teaching to join the San Carlo Opera Company. At present the company is in Montreal on a tour. They will open in Chicago October 5 for a two weeks' engagement. Judging from the successful management of her studio during the past seasons, she has a promising future. Congratulations, Marjorie, and best wishes!

William Dollar's Teacher

Mrs. Clark of the Clark School of Dance reports the most promising enrollment she has had for several years. She is busy at present training the fourteen pages for St. Louis' most outstanding social function of the year, the Veiled Prophet Ball to be given at the Coliseum. She has had a busy summer training dancers for the Municipal Opera. Outstanding among the pupils of Clark's School who

The TER-HEGGEN *Dancers, of San Diego, who presented five programs at the San Diego Exposition under the direction of* ELSA TER-HEGGEN *(standing at extreme left)*

have become recognized in the dance world are William Dollar, Virgil Coudy, and Mitzi Mayfair.

Another Little Dance Theater

Constance Blank returned from Chicago to reopen her classes September 1. While in Chicago she studied for several weeks with MacKenzie. This young lady, though now only twenty-one years old, has one of the largest schools in St. Louis. She has been teaching since the age of eleven and has received her training from some of the best instructors in the country, including Yakovleff, Ned Weyburn, Novikoff, Jack Ferdie, and Murray Brown. Because of the growing enrollment last year, she had a new and larger studio built with a small theatre adjoining. Here she presents her students in a recital each month. The school is rapidly growing. During the first two weeks of the fall term Constance reported an enrollment of over a hundred.

Unique Steamship Revue

Miss Ruth Dahl, director of the Fanchon & Marco School of the Theater, has conceived a novel idea in school recitals in the way of a "Steamship Revue," which is an annual affair given just before the opening of the fall term on board the S.S. President, an excursion steamer operating on the Mississippi River.

"The S.S. President is an excursion steamer built essentially for one-day outings on the Mississippi, having for its main entertainment a mammoth dance floor extending from bow to stern with a twelve piece band furnishing the dance music. The Saturday afternoon matinee trips are an ideal time for any kind of revue, and for the past two years we have staged our annual shows on the S.S. President just before the opening of the fall school term.

"The children enjoy this type of show more than the ordinary type of recital usually presented in a theatre, as the boat trip itself is a real day's entertainment."

West Coast

Indians Are Seen

● LOS ANGELES, Calif.—Under the auspices of the W. P. A. a group of Indian dancers and singers appeared this summer at a number of children's playgrounds where they sang and danced for the children in full costume, teaching them the significance of their native dances.

Another group of cowboy singers and dancers also appeared at the playgrounds, instilling in the minds of the children the importance and the fun of the native songs and dances of our plains.

Two Schools Merge

Fanchon and Marco announce an affiliation which will have wide-spread importance to the dance world. The Meglin Schools and the Fanchon and Marco schools throughout

(*Continued on page* 43)

ERRATA!

Through an error in Fred Le Quorne's advertisement in the October issue of THE AMERICAN DANCER, the price pertaining to Mr. LeQuorne's Xmas Course, Dec. 28, 29, 30, appeared in connection with his special Exhibition Ballroom Dancing course. The copy should have read as follows:

BALLROOM—TAP—BALLET
3 hours in each subject—$5.00

This price does not pertain to the Exhibition Ballroom Dancing, announced at 4 hours in exhibition $12.00.

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40 COLORED COSTUME SKETCHES Marvelous Collection **$1**

MAHARAM
FABRIC CORPORATION.

Reading down—"Five minutes to change shoes for the next class!" We recognize DOLORES MAGWOOD *on the right*

KARL PETERS *uses a demonstrator to show how it is done*

ELLA DAGANOVA *leading the class through a ballet routine*

A group of officials watching KARL PETERS' *class.* SARA ESTLOW, *secretary;* WALTER U. SOBY, *master of ceremonies;* HAZEL BOONE, *visiting from Boston; and standing at the extreme rear right, President* FLORENCE GREENLAND

*Top center—*ELEANOR PALMER *and* MME. ANNETTE *are enjoying* THE AMERICAN DANCER'S *candid pictures in what they think is a secluded corner!*

Pictures by THE AMERICAN DANCER'S *Candid Cameraman,* ANDRE LA TERZA

Association News

THE annual one-day material course which is in the nature of a convention for the Dancing Teacher's Club of Connecticut, was held on Sunday, September 27, at the Bond Hotel, Hartford. Intensive instruction in ballet, ballroom, tap and acrobatics under the expert tutelage of Ella Daganova, Thomas Parson, Bernie Sager and Karl Peters attracted more than a hundred teachers to the course.

Due to the fact that this was the day set for the eastern part of the United States to return to standard time from the daylight saving schedule that had been in effect all summer, there was some confusion in the schedule of classes. Some of the New York teachers had to arise aat five in the morning to get a train to Hartford and at least one teacher missed the train completely. So did THE AMERICAN DANCER'S Candid Cameraman, Andree La Terza, but he made up for lost time by the excellence of the pictures he took when he did arrive.

Hazel Boone, recording secretary of the Dancing Teachers Club of Boston, addressed the group on the advantages of affiliation with the D. M. of A. and, we are moved to report in all modesty, that she counted the annual subscription to THE AMERICAN DANCER not the least of them!

President Florence M. Greenland was unable to participate in any of the work due to a sprained ankle. Sarah Estlow, secretary was in charge of the session and Walter U. Soby was master of ceremonies.

C.A.D.M. BULLETIN
by WILLIAM J. ASHTON
Secretary-Treasurer

The regular monthly meeting of the Chicago Association of Dancing Masters was held Sunday, October 4, in the Louis XVI Ballroom of the Sherman Hotel, Chicago. This was the first meeting of the Association since its convention last August. Seventy-five or more members were in attendance.

The faculty chosen for this meeting included: Virgayne Ratchek, who taught two splendid children's dances; Virginia Zimmerman, who gave two excellent ballet numbers; Ann Rudolph, one of Chicago's most successful teachers of modern creative dances who gave an excellent lecture, exercises and modernistic dances; Adolph Franksen assisted by La Norma Burgeous in the *Swing Waltz* as danced in the picture by the same name by Ginger Rogers and Fred Astaire.

Demonstrations of the dances as taught by Miss Virgayne and Virginia Zimmerman were given by several of their talented pupils. Miss Rudolph had several of her advanced pupils to demonstrate and dance the modern creative dances she taught.

Every member in attendance at this meeting was high in praise for the spiendid work presented by the faculty members. Seventy-five new members were added to the roster of the Association during the recent Normal School and convention.

The total registration of the two weeks of the normal school was 190 members and teachers. The convention was covered very nicely by THE AMERICAN DANCER'S Chicago representative, Marion Schillo and Honorary Member Ruth Eleanor Howard in the October issue of THE AMERICAN DANCER. November 1 there will be an all-day meeting with morning and afternoon programs and the best faculty obtainable. There will be a pleasant surprise for the readers of THE AMERICAN DANCER in connection with our report of the November meeting.

C. A. T. D. Convention

The California Association of Teachers of Dancing held its 20th Annual Convention at the St. Francis Hotel in San Francisco, Sept. 5, 6, 7. The guest teacher for the convention was Thomas M. Sheehy, nationally known teacher of tap and exhibition ballroom dancing.

Miss Gwen Turner, of Stockton, taught acrobatic and tap. Lucile Halwick, the newly elected president, from Stockton, gave some very excellent material for children, and her assistant taught a ballet number.

Mr. Charles Montel, of San Francisco, taught a tap number. Mr. Charles Baker presented a rhythm tap number and his wife, Nelda Baker, with four students, demonstrated beautiful acrobatic work.

Miss Jesslyn Pearson taught ballet, while Miss Leona Anderson and Thelma Fitzmorris both taught character numbers, and Miss Marion B. White demonstrated ballroom.

Mr. Sheehy, ably assisted by his lovely daughter Katherine, taught tap, ballet and musical comedy numbers.

Mrs. Montie Beach, National President attended the meetings.

The newly elected officers are Lucile Halwick, president; Alice Zwillinger, secretary, and Julio Ramaciotti, treasurer.

Mr. Sheehy was especially impressed with the spirit of co-operation and great enthusiasm of the young members, and at this convention 25 new members joined the organization.

On September 6, a grand banquet was held at the St. Francis Hotel attended by 78

(*Continued on page* 43)

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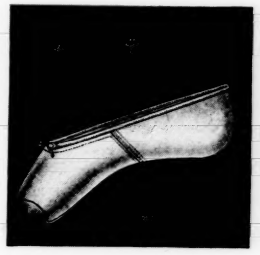

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CAPEZIO Dance Shoes this Fall have won the acclaim of teachers and dancers on a quality platform! On a basis of merit, sound value and excellent performance these slippers have captured the preference of the vast numbers of those "in the know" and are ready to stand the test of time and wear! If you are not already using Capezio quality footwear send for the new Capezio Fall catalog today—try a pair and see for yourself why Capezio slippers are overwhelmingly the nation's choice.

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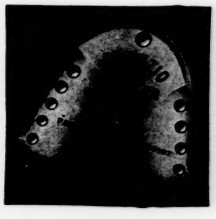

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AGENCIES IN PRINCIPAL CITIES

Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

PRESIDENT MRS. BEACH made a special trip to California last month to attend the Convention of the California Association of Teachers of Dancing, affiliated Club No. 13, at San Francisco. It was a complete surprise to the members of the Club. Sixteen new members joined the Club and President Mrs. Beach was called upon to install the newly elected officers and obligate the new members. Tom Sheehy was Guest Teacher for their Convention and was instrumental in persuading Mrs. Beach to go to Los Angeles where a special meeting was called in her honor on Sunday, Sept. 13th, by Ernest Ryan, President of the Associated Dancing Teachers of Southern California, Affiliated Club No. 1. Sixty members turned out to greet her.

Mrs. Beach spent a few days at Los Angeles as the guest of Tom Sheehy and his daughter, Katherine. Mr. Sheehy, who is a past President of the D. M. of A., states, "Imagine my surprise on walking into the ballroom at the San Francisco Convention to find our lovely President, Mrs. Montie Beach, on the scene of action."

Mrs. Beach had planned to go to San Diego, but was obliged to cancel her trip due to the illness of her mother, who lives in Oklahoma. The last report from Mrs. Beach states that her mother is much improved.

Secretary-Treasurer Soby made a special trip to Washington on September 24th, remaining three days. He was cordially entertained by Mr. and Mrs. Leroy H. Thayer, who will be the Washington D. M. of A. hosts for the Normal School and Convention next summer. First Vice-President Joshua T. Cockey, of Baltimore, Md., came to Washington and accompanied Mr. Thayer and Secretary Soby in the inspection of hotels for the 1937 headquarters for the Normal School and Convention. While the decision is not absolutely definite with this bulletin, it is very likely the headquarters for next year's events will be the Hotel Mayflower. Definite announcement will be made in later issues of the AMERICAN DANCER.

The Dancing Teachers' Club of Boston, affiliated Club No. 7, held its 13th annual Convention at the Hotel Touraine, Boston, on Sept. 15, 16, 17 and 18, with the best attendance they have ever had. An account of the convention appears elsewhere in this issue. Mr. Benjamin F. Gale, treasurer of the Boston Club, was unable to attend the convention due to illness.

The Dancing Teachers Club of R. I., affiliated Club No. 9, held its first meeting at the Winter Garden Studio, Providence, R. I., on Sunday, Oct. 4.

Mrs. Helon P. Poole of Charlotte, Secretary-Treasurer of the Carolina Dancing Teachers Association, affiliated Club No. 14, reports that beginning Oct. 4 they will hold monthly meetings with instruction by at least two members. The first meeting was held in Gastonia, Oct. 4, at the Helen Durham School. Miss Bessie Burkhimer taught beginners' ballet and Bob Alexander taught beginners modern technique.

Mrs. Helen T. Durham, President, reports that the Association is thrilled over plans for its annual Convention which meets November 27 and 28 in Charleston, S. C. Margit Tarasoff will be guest artist.

Gerald Cummins of the Burkhimer School of Dance in Charlotte, N. C. will instruct in tapping.

Besides instruction, there will be a banquet followed by a program of dances put on by the members and their pupils. Then, too, there will be a ride over historic old Charleston and a visit to the famous gardens..

The first meeting of the Florida Society, affiliated Club No. 2, was held at the Hotel George Washington, Jacksonville, Fla., Sept. 19 and 20. Miss Viola Belasco presided and Miss Bonita Richardson was Mistress of Ceremonies. A reception was held on Saturday evening and an entertainment was staged by pupils of some of the members.

The Florida Society is planning a Normal School and Convention to be held in Miami on Dec. 27, 28 and 29. Mrs. Gretchen Schmaal of Milwaukee will be guest teacher.

Josef Castle, of the Florida Club, reports that he re-opened his school Oct. 5 with a "greatly increased enrollment."

The Pittsburgh Society held its first meeting of the season at McDougall's Studio on Sunday, Sept. 13. Instruction was given by Oscar Conrad of Columbus, Ohio, and Roger Glynn of Steubenville, Ohio. The election of officers for the coming year was as follows: President, Jack Bowman; 1st Vice-President, Jack Huston; 2nd Vice-President, H. M. Robb; 3rd Vice-President, Dorothy Arbogast; 4th Vice-President, Ruth Fairgrieve; Secretary-Treasurer, Camille G. Carey; Executive Board: Oscar Conrad, Helen Schelot, Roger Glynn and Agnes Fohner; Delegate Director to 1937 D. M. A. Convention, Ruth Fairgrieve.

The first meeting of the Dancing Masters of Michigan, Club No. 4, was held at Florence Young's Studio in Detroit. After the meeting, a buffet supper was served to the members by Miss Young. The next meeting will be held at Virgiline Simmon's Studio in Lansing, Mich., on Sunday, Oct. 25.

The Dancing Teachers Club of Boston elected the 1936-37 Officers at a meeting held in the Ruby Room of the Hotel Touraine on September 13. The Officers are as follows: President, Mrs. Anna M. Greene; 1st Vice-President, Miss Harriet James; 2nd Vice-President, Mrs. Doris Tower; Secretary, Miss Hazel Boone; Treasurer, Mr. Benjamin F. Gale; D. M. of A. Delegate Director, Mr. William T. Murphy; Membership Committee: Mr. Murphy, Miss Willette McKeever and Miss May Donovan; Directors: Mrs. Katherine O'Gorman, Mrs. Grace Curry and Mrs. Frances Aldrich; Past President, Mrs. Helen Whitten.

Mr. and Mrs. Clyde Harding Newman announce the marriage of their daughter, Lois Annette, member of the Western New York State Council, to Mr. Franklin O. Giess, on Sept. 14, at Buffalo, N. Y.

Mr. and Mrs. Simon Solins announce the marriage of their daughter, Charlotte Mae, to Mr. Theodore Samet on Aug. 19, at Welch, W. Va. They will reside at Valdese, N. C.

Mrs. Gretchen B. Schmaal reports that her husband has been very ill, having had two operations at a hospital in Milwaukee. He returned to his home on Aug. 30. He is better, but will require a rest.

Antoinette Buchmeyer Post of Erie, Penna., has been very ill and has not been able to teach since last February. Her assistant has carried on her classes, however.

Irene M. Jones of Huntsville, Ala., married Wilmer B. Brown of Harvard, Mass., this summer. Mr. Brown has moved south to be with his bride, who will continue to conduct her school under her maiden name.

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DANCE EVENTS

(*Continued from page* 12)

obviously uncomfortable to handle and detracts from the lines of her arms, although it serves to create with telling effect the picture of a blossom on a willowy stem. I feel that the creating of this effect is not worth sacrificing the entire dance.

Also, one remembers the dramatic simplicity of Pavlova's costume in contrast to Miss Whitney's tinsel-trimmed costume. But Nina Whitney surmounts all the obstacles of stage craft, to leave the audience with the definite impression of her aloneness as she gracefully sinks to the ground.

SWING TIME—*Musical Film, produced by R. K. O.*

Swing Time is another entertaining picture, written solely to provide a background for the numerous dances by the stars, FRED ASTAIRE and GINGER ROGERS. The story, although the somewhat hackneyed one of young love thwarted (yet not for long), is adequate. But the story does not really matter so long as it is produced with such great care and good taste, and so long as Fred Astaire and Ginger Rogers dance with such gaiety and charm. R. K. O. is to be commended for not economizing now that the popularity of their dance films is assured.

The picture served to prove again that Fred Astaire is without a peer in his particular style. Astaire's dancing can no longer be classed as mere tap, because it is such a perfect blend of tap, ballet and modern, with a generous share of Fred Astaire's personality and good humor, that one cannot say which of these contributes most to one's enjoyment.

Astaire has also mastered—or is it simply a question of being able to feel?—the rhythm of the negro, which he uses to distinct advantage in one of his numbers. Done in black face, it is another example of his versatility and one of the finest things he has done so far. It is marred only in spots by too much production.

The art of photographing the dance has developed to a point where it rivals and sometimes even out-distances the stage; but I feel that this one dance is spoiled by some of the trick shots which tend to confuse or distract one's attention.

Another number which was interesting in composition, though rather stretching poetic license, was the supposed reconciliation dance near the end of the film. In this, as in another double dance, the stars skilfully accomplish some intricate figures and rhythms on a staircase.

Ginger Rogers is vastly improved and, in her dances with Astaire, is light and graceful; but she cannot, as yet, vie with Astaire's amazing agility, superb grace and sophisticated charm. With Astaire one feels, with each succeeding picture, that surely his dancing has reached perfection and marks the end of invention of new steps; and yet he seems to go forward with ease and apparent nonchalance.

St. Louis—by Lonie Mae Adams. Charles Collins, St. Louis Theatre, September 4-11.

CHARLES COLLINS, who shot to fame as the young Bostonian dancing master in the film *Dancing Pirate* led the dancing at the St. Louis during the opening week.

He opened his program with his own tap arrangement of *Russian Rag.* (This was one of the numbers Mr. Collins danced THE AMERICAN DANCER NIGHT for the members of the D. M. of A.—Ed.) This was followed by the beautiful waltz number from *Dancing Pirate,* with the music of *When You're Dancing the Waltz.* His partner was NADINE GAY, rapidly becoming known as a dancer in her own right, and they were assisted by the St. Louis Roxyettes who formed the background.

Though he arranged these dances himself, the third number was not his own, but copied from another dancer whose style and technique he admired. This was the tango *La Cumbicita* followed by the Spanish dance from *Dancing Pirate.* In this also he was aided by Miss Gay and the Roxyettes.

Though none of the dances were new, Charles Collins, with his clever adaptability presented them to great advantage. Unaided by the highly colorful scenery and unhampered by the ridiculous situations of the picture sequences, his unquestioned ability in these dances was more clearly proven. The stage settings and costuming were effective, but not so elaborate as to detract from the dancers themselves.

There is something in the style of Collins' dancing that is very similar to that of GEORGIE TAPPS. The chief difference is that he lends to his an air of freedom and abandon while the former seems more tense and leans slightly toward sophistication.

As was pointed out in a recent issue, despite growing comparisons to other dancers, Charles Collins has a technique all his own and shows promise of great advancement not only in the dance world but on the screen as well.

DANCER EMERGES

(*Continued from page* 9)

we have a great deal to learn from the Mexicans, especially in their attitude toward art. They live very close to emotions and realities, still their lives are surrounded with an exalted spiritual quality.

While in Mexico, however, Waldeen became very ill and returned to her California home to recuperate. She believes that it really helps a dancer to stop dancing for a time and just think of her work. During her six months of enforced idleness, she came closer to a realization of the religious dancer, and she had time to study the music of Johann Sebastian Bach. For two years she thought and lived Bach, until today she thinks he is the one complete dance composer. His compositions are very complicated, yet he managed to give the effect of simplicity. The dancer interpreting Bach must do the same thing, must be capable of rising with him and of sustaining that high note of religious feeling.

Waldeen enjoyed her work with Bach. She was sympathetic to his compositions. She developed a Bach Cycle and presented it in concert, and was invited to give this concert at the Bach Festival in Carmel last summer.

Waldeen's work is growing to mature stature, she has a rich technique, and an abstract spiritual quality very rare and lovely. But her versatility does not stop there; she has a delightful sense of humor, and her programs always present some amusing pantomimes.

She says: "The longer I dance, the more experience I gain, I know it is not success or money that I want, but understanding and deep, sincere reactions from people."

She is now planning a concert tour of South America, and expects to return for concerts in Mexico early in the year.

News items should be sent promptly, as late information cannot be used. Photographs should be glossy prints, not snapshots, and should have, on their backs, clear details as to name of individual, name of school, etc. Photographs cannot be returned.

Readers are welcome —write in as often as you have news.

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D.T.B.A. BULLETIN
by ROBINA SWANSON
Secretary-Treasurer

Less than a year ago the D. T. B. A. was compelled to seek larger meeting quarters, due to the rapid increase in membership. At the first meeting of the new season, held in the Colonial Room of the Hotel Park Central, there again rose the question of larger space when one hundred and twenty members packed the meeting room. Sixteen new members took the oath of membership, and as many more applications were presented for consideration.

Margaret Burton and Bernie Sager, heads of the Membership and Examination Committees, found little time for anything else. Miss Burton was compelled to call on Bobby Hefftner to substitute for her on the day's faculty. He presented one of his usual pleasing ballroom routines. Edward Sinclair presented a tap number so well liked that he was asked by the members to come again in November.

The annual election resulted in the following selection of officers: Cedric Lindsay, Flushing, N. Y., President; Bernie Sager, Jamaica, N. Y., 1st Vice-President; Donald Grant, New York City, 2nd Vice-President; Margaret Burton, Brooklyn, N. Y., 3rd Vice-President; Thomas E. Parson, New York City, Executive Secretary; Robina Swanson, Mineola, N. Y., Treasurer; Marion Howell, Brooklyn, N. Y., five year director, and Joseph Auerbach and Frank Howell, Sergeants-at-Arms. Incumbent directors are Mildred Drewes, Jack Manning, Frank Small and Louis Chalif. Retiring director, Grace Shields.

Little Josephine Mendez, eight-year-old pupil of May Homer, entertained with a repertoire of Spanish dances. She recently completed a series of shorts for Warner Bros.

Illness compelled Jules Stone to miss his first meeting in many months. Illness also kept Mildred Smith of Taunton, Mass., away.

Laurice Anderson came up from Cumberland, Md., to attend this meeting. She is assisting in the Lee Winters School there.

Our newest "long distance" member is Sarah Jeter, of Nashville, Tenn. Miss Jeter has been in New York for several weeks and will return home this month.

Antonette Monferoni continues to make the trip each month from Delaware to attend the meetings.

Hazel Mason Lindsay, the wife of our new President, who for several weeks has been recovering from a breakdown at Fort Williams, Canada, is expected home this month.

CEDRIC LINDSAY
Elected President D.T.B.A. of N. Y.

Ruth Van Keuren of Newburgh left a sick bed to attend the meeting.

Frank and Marion Howell will divide their time between Brooklyn and Oakhurst, N. J., this season as usual.

The DiGatanos, now appearing at the Hotel Park Central's Cocoanut Grove, demonstrated a version of the *Diablero,* from the forthcoming all-color production, *Devil on Horseback,* starring Lily Damita.

Frank Small, with several road shows demanding his personal attention, took the time to keep his attendance record intact.

Everyone had enthusiastic reports on enrollments this season. Many reported sizeable increases over last year.

The AMERICAN DANCER remains the official publication of the D. T. B. A. And this by unanimous choice.

Next meeting will be held in the main ballroom of the Hotel Park Central on Sunday, November 1st.

The DIGAETANOS, *dance team from the Park Central's Cocoanut Grove, demonstrates the Diablero for members of the D. T. B. A. of N. Y. at first meeting of the season*

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LAS SEVILLANAS

(*Continued from page* 21)

Bars	*Steps*	*Arms*	*Castanets*
	(During Bar (30) change places, back to back with right shoulder leading.)		
	1. Step forward on letf	Left arm above head; Right arm	B — 1
(30)	2. Step forward on right	lowered to second and then returned	L — 2
	3. Step forward on left making a half pivot to right to face partner	to fifth position	O — R — 3, &
(31)	Same as Bar (19)	Same as Bar (19)	Same as Bar (19)
(32)	Same as Bar (20)	Same as Bar (20)	Same as Bar (19)
(33)	Same as Bar (17)	Same as Bar (17)	Same as Bar (17)
	(During Bar (34) change places back to back with right shoulder leading.		
(34)	Same as Bar (30)	Same as Bar (30)	Same as Bar (30)
	1. Step on right back of left to fifth position	Same as Bar (19)	L — 1
(35)	2. Step forward on left		O — 2
	3. Brush right forward		C — 3
	(During Bar (36) change places back to back with left shoulder leading.)		
(36)	Same as Bar (30) reversed	Same as Bar (30) reversed	Same as Bar (30)
(37)	Same as Bar (35) reversed	Same as Bar (19)	Same as Bar (35)
	(During Bar (38) change places back to back with right shoulder leading.)		
(38)	Same as Bar (30)	Same as Bar (30)	Same as Bar (30)
(39)	Same as Bar (35)	Same as Bar (19)	Same as Bar (35)
	During Bar (40) change places back to back with left shoulder leading.)		
(40)	Same as Bar (30) reversed	Same as Bar (30) reversed	
	1. Step back on right	Same as Bar (19)	L — 1
(41)	2. Hold		O — 2
	3. Point left toe next to right		C — 3
	1. Step forward on left	Left arm above head in fifth position;	B — 1
(42)	2. Kick right front	Right arm curved	L — 2
	3. Cross right over left to make a	in front of chest	O — 3
	1. Quick turn to left	Arms as in Illustration No. V	B — 1
(43)	2. and hold pose as		2
	3. Illustration No. V		3

BALLET VACATIONS

(*Continued from page* 7)

or just wandering around the garden helping to pick flowers for the house. This is the way they rest. The complete change and relaxation from an arduous schedule is very necessary to them.

Every morning after breakfast they have lessons given by Madame Lubov Tchernicheva, who was one of Diaghileff's great ballerinas, and danced so superbly at Covent Garden as the Sultan's chief wife in *Scheherazade* and as the Queen in *Thamar*. Rehearsal starts, then, at eleven o'clock and continues with only a slight break for lunch, until six o'clock, except on the days when there is a matinee. By seven-thirty those who are dancing in the first ballet, have to be back at the theatre, ready to make up for the performance.

Even the summer does not afford them the time for play that the rest of us enjoy. September is practically the only month of the year that they have free, and that will be a well deserved rest after the London season which includes thirty eight ballets and ten revivals of ballets not performed last year. A fortnight in October at the Berlin Opera House marks the opening of the new season, and the last day of the month will find them in the Metropolitan Opera House in New York, with the fifth American tour of Colonel de Basil's company well under way. The de Basil Ballet will visit one hundred cities in the United States, travelling from coast to coast until next April. Next June they are due to return to Covent Garden for the London season, and there are many of us who are looking forward to more week-ends in Surrey. I believe the dancers, themselves, will be thinking of June in Surrey, for they love this fine old house and garden where they can wear just anything they like, play games, swim and take life easily.

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(*Continued from page* 19)

should be taught behavior and social etiquette as well as dance steps when they are sent to dancing school. Actually, there is no other place where children can receive this training. Parents can not accomplish as much as the dancing teacher in developing poise, grace and self-confidence. The reason is obvious. Children come to dancing school for guidance and training in behavior. The dancing teacher can therefore make suggestions as they are needed, whereas a parent, who observes her child in need of guidance at a party in his own home, for instance, is helpless to do anything about it until after the crucial moment has passed and mother and child are alone. The importance of children going to dancing school can not be stressed too strongly, for if a child can not be taught what is expected of it, why expect anything? At the same time, the responsibility is greater than ever for the teacher and special training should be undertaken to qualify teachers to meet it."

On Wednesday night during the convention a party was given at the Bradford Hotel Penthouse by the club for the members of the faculty and on Thursday night the annual formal party, with cabaret and general dancing, took place.

Officers of the club are: Mrs. Anna M. Greene, President; Harriet A. James, First Vice-President; Mrs. Doris Tower, Second Vice-President; Hazel Boone, Recording Secretary; Benjamin F. Gale, Treasurer; William T. Murphy, Delegate. The Convention committee consisted of the following: Harriet A. James, Chairman; Anna M. Greene, Katherine Pope, Florence Baker, William T. Murphy, Ruth Byrne, Russell Curry and Myron G. Ryder.

TRADITIONS SPAIN

(*Continued from page* 8)

in pairs to the accompaniment of guitar and castanets. Behind the dancers sit a semi-circle of women. One gives a hoarse *ole,* the castanets click and the dancers are off in a swirl of skirts. A woman leads into song.

"Ole, ole, anda!" shout the others.

Other types of pure Spanish dances are the *fandango,* the *malaguena,* which takes its name from the city of Malaga, and the *bolero,* which came to Spain by way of Italy and makes use of many Italian ballet forms. The *bolero* is said to be strong like iron in the blood, while the *sevillanas* is fragrant like hot night air.

The Spanish repertoire does not include Gypsy dances unless the performer is professional. The Spanish people prefer the classical ones to them, although even these are difficult to find now, for ballroom dancing is considered the most modern and smart.

The commonest types of Gypsy dances are the *farrucas, garrotines* and *alegrias.* The *farruca* is a study in contrasts, subtle, undulating and mental. The *alegria* is a dance done in a costume with a long train. This was originally the Spanish woman's house dress, but the Gypsies adopted it and take keen delight in the difficult task of maneuvering the train with skill and ease.

•

Miss Kaz and her partner, Thalia Zanou, are Spanish dancers, and as the article tells, they have lived and studied in Spain. They are seen in this country in concert, musical productions and clubs.—Ed.

HULA FOR MEN

(*Continued from page* 22)

Almost every teacher in Hawaii uses *Liliu E* as the initial dance. It has a double attraction in that it is one of the easiest of dances to learn and interpret and is unusually pretty.

In olden times the hula is believed to have been entirely interpretive, but later the "general hula," or *hula ku'i,* has come into popularity. In this latter dance there is no attempt to tell a connected story as is the case with the others. The *hula ku'i* owes much of its popularity to the fact that it may be danced to any phonograph record, not necessarily a Hawaiian song, if the time is right.

Alekoki is a distinct favorite, as are *Heeia* and *Hualalai.* The younger pupils cast their popularity vote for *Kaleponi* since it has a story they can easily understand—the story of a girl who asks her boy friend, on the eve of a trip to California, to bring her back many presents. (Often danced shortly before Christmas!)

Coming back to the movement of the hands, different dancers use different motions to describe the same thing. A downward movement of the hands with fluttering fingers means rain, but some dancers point the fingers outward, some point them toward each other, and still others hold their arms in slightly different positions. A horizontal movement of the hands shoulder high usually means clouds of the sky; lower, means waves of the sea.

There are as many hulas as "you can shake a grass skirt at." Some of them, to give you an indication of their scope, follow:

Ala'papa—noblest ranking. Performers divided into two sets. One group pounds the drum and chants while the other group stands up and interprets the chant.

Hula paipu or *kuolo.* Performers sit and accompany their singing with the *ipu* or gourd.

Hula kii—marionette hula with dolls one-third life size draped with *tapa holokus* (dresses). Performers get behind screens, put their arms through the sleeves of the *holokus* and interpret the chant which is given by a person standing on the side.

Hula uliuli—accompanied by coconut rattles filled with seeds and decorated with feathers.

Hula puili—danced with sliced bamboo stick, slit at the top and accompanied by a chant.

Hula pa-hua—wood javelins which are thrust at each other as two or more dancers carry on their story.

Animal hulas—imitating motions of animals: *kolea,* plover; *mano,* shark; and *ilio,* dog.

Hula ohelo—dancer reclines on one side and with free arm and leg interprets the chant or song.

Hula ulili or *kolili*—to wave or flutter as a pennant. The dancer dances between rows of persons. With a wand decorated with feathers she taps someone of the opposite sex, the forfeit being a kiss.

Hula kilu—forfeit dance with coconuts cut in half. Coconuts are spun across dancing space where girl sits with target. If target is knocked down a forfeit is claimed. This was a very popular dance among the young chiefs who made it a point to be skilled marksmen that they might claim plenty of forfeits.

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THE AMERICAN DANCER

Association News

(*Continued from page* 36)

members and Mrs. Beach as guest of honor.

The young team of Gower and Jeanne, students of Mr. Sheehy, danced for the members at the banquet, and great interest was shown in the choice of Washington for the next National Convention, with many already planning to attend at the National Capitol.

A.D.T. of S.C. Convention

The Associated Dancing Teachers of Southern California, Affiliated Club No. 1 of the Dancing Masters of America, held its 14th Annual Convention August 23, 24, 25 and 26, at the Huntington Hotel in Pasadena, California.

Under the direction of Ernest F. Ryan, president; H. A. Hemphill, vice-president; Lois Naudain, treasurer, and Nadine Adams, secretary, the Convention was conceeded to have been one of the most noteworthy and successful of recent years.

Miss Adams made all the arrangements, and she is to be complimented for the manner in which she handled all of the details of the convention.

The program opened Sunday, August 23, with the morning devoted to registration and a business meeting, after which a luncheon banquet was served.

The swing fox trot was featured at the convention, taught by Ernest E. Ryan.

The teachers in Los Angeles perhaps more than any other part of the country must not only keep abreast of the new dances, but must even anticipate them, for many of the new dances are created originally for motion pictures, and the dance students, many of whom work in pictures, want to be up on the latest steps.

There were forty schools represented at the convention, and the teachers came from such widely separated parts of the country as Florida, New Jersey, New Hampshire and Oregon.

Miss Julia E. Kramer, honorary member, whose name stands high in ballroom work in Los Angeles, was Principal of Normal Work; and Miss Emily Forrest, of Pasadena, was an accomplished accompanist.

The afternoon of the first day was given over to three sessions of ballroom dancing. Jules Swart, of Glendale, demonstrated modern waltz combinations, slicker fox trot combinations and fox trot practice combinations for intermediate pupils.

Merrill Kennedy taught the slow fox trot, collegiate fox trot and medium fox trot, while President Ernest Ryan taught the Cuban rumba, a tango, and the Hollywood swing fox trot.

The October meeting of the Associated Dancing Teachers of Southern California was held on October 11, at the Hotel del Coronado, at Coronado, San Diego, at which time Trinidad Goni and others gave demonstrations.

STUDENT—STUDIO

(*Continued from page* 35)

the country will affiliate to form the greatest single group of dance schools probably in the world. By the middle of next year they expect to have as many as 300 schools reaching from the Atlantic to the Pacific coast. The organization will be known as Ethel Meglin, affiliated with Fanchon and Marco. Mrs. Meglin will be the director and Marco will act in an advisory capacity. Mrs. Meglin has always specialized in children and the Fanchon and Marco schools have specialized in professional training for teachers and older students and the two will be kept distinct from each other.

FOOT-NOTES

(*Continued from page* 15)

made a tremendous hit in his return engagement at the Roxy Theatre.

●

NAT NAZARRO reports:

BUCK and BUBBLES who are being starred with the presentation, *Transatlantic Rhythm,* are making a big hit in London. . . . CHUCK and CHUCKLES and their act, *Rhythm Triplets,* are touring with the vaudeville unit, *Harlem on Parade.* . . . THE THREE DUKES are headlining in a vaudeville act in England. . . .

●

THE DUNCAN SISTERS are being featured in the current Broadway Musical show, *New Faces.*

●

The Los Angeles Federal Theatre Project has finally started a dance unit. MARTHA DEANE has been made Supervisor of the unit, and she has appointed MYRA KINCH as Director of Dancing. The first program under the new unit will be given on December 2, and will utilize twenty-four dancers who are now signed on the Theatre Project, but they expect to enlarge their scope as soon as the organization is in working order.

●

JACKIE YOUNG opened at the Biltmore on October 4. Aside from being an unusual tap dancer, he is particularly well known for a spectacular Spin number. It is said that he can perform from twelve to fourteen spins on a single preparation.

●

LEON LEONIDOFF of the Radio City Music Hall is in Los Angeles under contract to supervise dances in the new Grace Moore picture now going into production.

●

NOEL WESLEY, musical comedy dancer, has just completed two dances for a musical short, Cuban rhumba and *Park Avenue Fantasy,* a modern, sophisticated dance.

National Council Acts

(*Continued from page* 6)

(We have a specific instance where this has occurred and the teacher in question advertised himself as the official dance teacher of City A to establish his private business in City B.)

7. Since WPA teachers can engage in private business, why cannot private teachers be appointed for the WPA teaching positions?

(We have specific instances in widely separated parts of the country where the incomes of private teachers have been practically wiped out by the free WPA competition and yet the teachers thus ruined are denied WPA positions because they have private studios.)

We charge that it is a known fact that many people engaged to teach dancing on WPA are not qualified dancing teachers. Inasmuch as the health and physical welfare of the future generations of Americans is to be greatly influenced by the quality of the dancing lessons which the children of today are receiving under WPA instructors, we feel that this is a serious matter and insist that the physical welfare of these children should only be entrusted to qualified teachers who are accepted according to the certain specific standards to which the organizations herein named have subscribed and upheld for a period of fifty-three years.

The Council requested an early appointment with Mrs. Woodward to further discuss this matter which they described as "of vital importance to all of the dance teachers in the country."

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OBSERVER

(*Continued from page* 13)

ever, is given routines. Going back to the seasonable topic, that of *Swing*, and it's underlying principle (or one of them) too many teachers are apparently confused over the desired effect of that "step-ball-change" movement. If the two-step (step-close-step) principle is used—and many use it—the result is a lowering motion of the body on the "ball" step. The step in question must not be a "closing" step; it must be carried to the side slightly, and the weight of the body must not be allowed to settle back as is the case, usually, when the "two-step" principle is used. On the whole, however, teachers taking instruction are not content to devote the time sometimes necessary in attaining a proper technique; rather, they are too eager for material, and it is this yearning for routines which is sometimes resultant in a complete lack of knowledge of the underlying principle of the basic, or theme step of a current popular dance. The demand today is for quality, rather than quantity. On your toes, everybody — and LET'S GO!

The Collegiate Swing

Arranged by THOMAS E. PARSON

Music: Any medium to fast Swing.
Described for the Gentleman.
Lady: Counterpart.

Meas.	*Count*		
1	1–2	Step on L F fwd—swing R F fwd—half-open position	S
	3	Close R F to L F	Q
	4	Step on L F in place (Ball	Q
2	5–6	Step on R F fwd change)	S
	7–8	Step on L F fwd—swing R F fwd	
3	1	Close R F to L F	Q
	2	Step on L F in place (Ball	Q
	3–4	Step on R F fwd, pivot Right —closed position change	S
4	5–6	Step back on L F, continue pivot	S
	7–8	Step on R F fwd, complete pivot	S
5–6 7–8		Swing partner into half-open position and repeat measures 1, 2, 3 and 4.	
9	1	Balance fwd on L F	Q
	2	Touch R F back (Ball)	Q
	3–4	Shift weight fwd to L F change	S S
10	5	Balance back on R F	Q
	6	Touch L F fwd (Ball	Q
	7–8	Shift weight back to R F change)	S S
11	1	Step on L F fwd	Q
	2	Close R F to L F	Q
	3–4	Step on L F fwd—swing R F fwd	S
12	5	Step on R F fwd	Q
	6	Step on ball of L F at side of R F (Ball	Q
	7–8	Step on R F fwd— change) pivot Right sharply — closed position	S
13	1–2	Step back on L F, continue pivot	S
	3–4	Step on R F fwd, complete pivot	S
14	5–6	Step on L F fwd—to L O D—half-open position	S
	7	Step on R F fwd	Q
	8	Step on ball of L F at side of R F (Ball	Q
15	1–2	Step on R F fwd change)	S
	3–4	Step on L F fwd	S
16	5	Step on R F fwd	Q
	6	Step on ball of L F at side of R F (Ball	Q
	7–8	Step on R F fwd change)	S

Note.—Half-open position should be maintained throughout, except on pivots as noted. For best effect, the gentleman's right, and the lady's left shoulder should *never* lose contact.